

PINK FLOYD ANIMALS



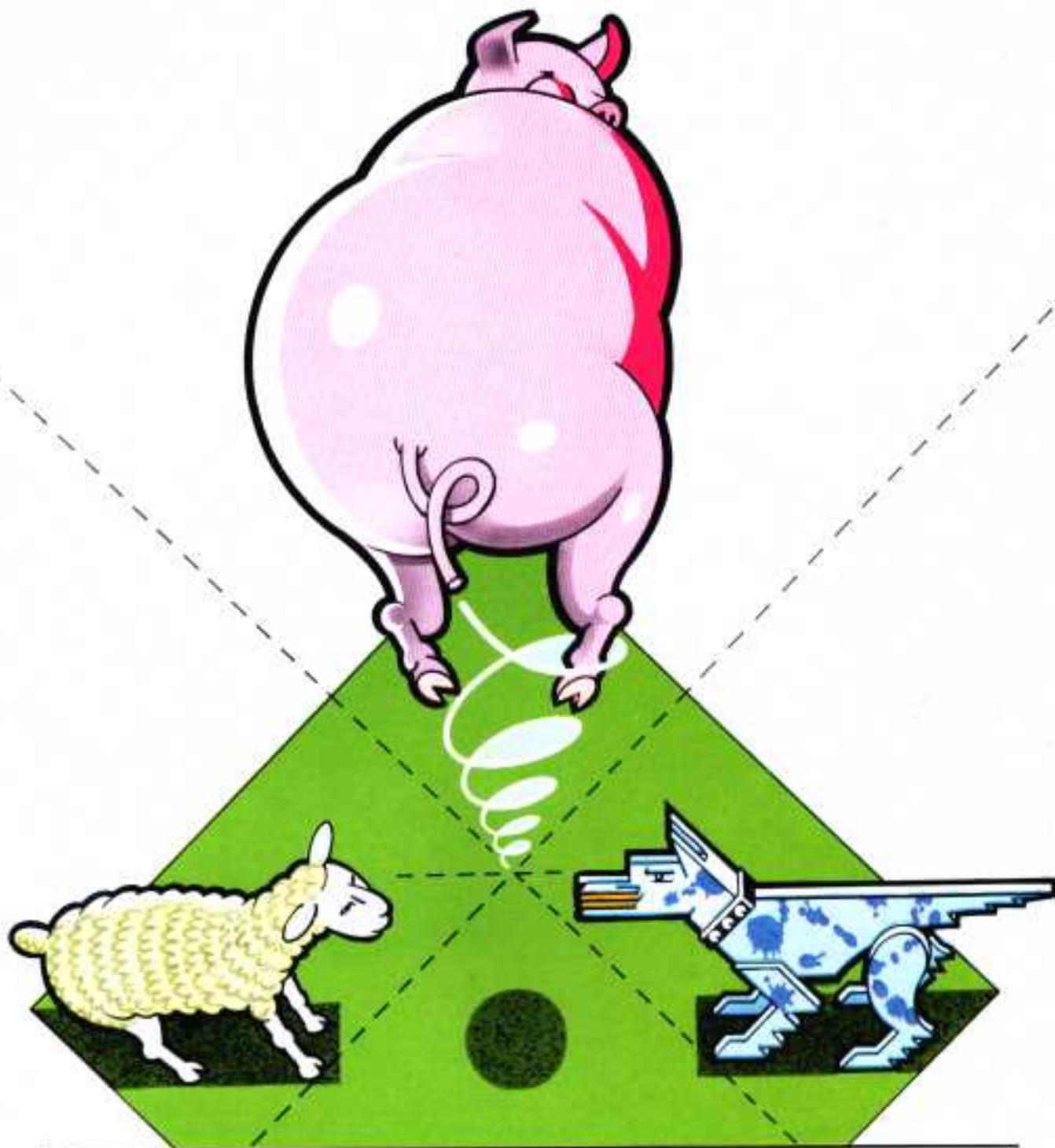


PINK FLOYD ANIMALS

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THE EVENT

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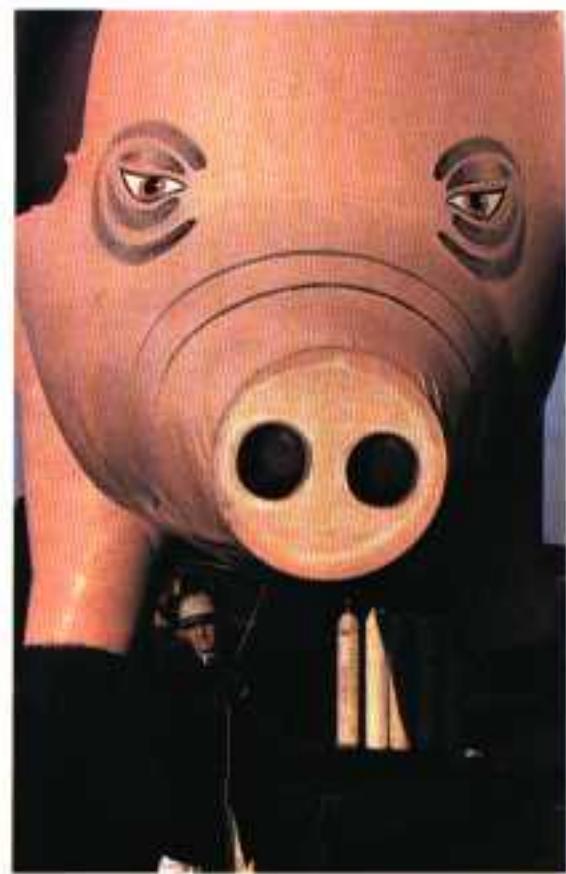
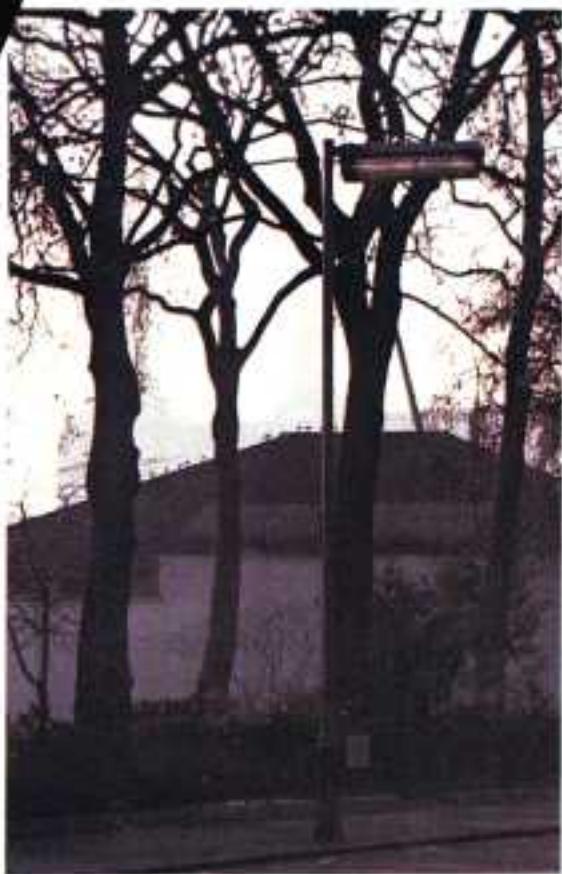
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IF PIGS COULD FLY











DOGGONE



HAMMING IT UP



**You
won't
believe
this . . .**

YOU think pigs can't ask pilots who flew over London yesterday.

There it was, cruising nicely at 7,000 feet—a happy, 40ft pink porker.

One pilot passing
radioed Heathrow, who
picked it up on the radar

A police helicopter went up and watched it float serenely away up to 18,000 feet.

Back on the ground, at Battersea, the Pink Floyd rock group were quite worried. After all, it was their pig—an inflatable balloon they were using for photographs.

It finally came to earth by leaping a trotter and shooting down to Mr. James Stewart's farm at Chilham in Kent, where last night it was tethered to a barn.

So, you see, pigs CAN fly . . .

Yes, life can
still be
fun with
the Express

Even in these
gloomy days and
in this weather,
your paper is
always bright.
ENJOY IT!

The Raver

Melody maker 11.12.2



THE GUARDIAN

The day a pig really flew

"CIVIL AIRCRAFT flying into the London area are advised to keep a look out for a 50ft long pink pig, repeating F-14 pig, last seen in the Battersea area approaching a height of 5,000 feet approximately. Pilots are advised not to attempt to intercept said pig but report all sightings to control."

That was approximately the message that went out to pilots from the West Drayton air traffic control yesterday morning. Soon afterwards another message was received by the pilot of a Metropolitan Police traffic helicopter flying over the Thames. "Inflatable pig proceeding in an easterly direction over London Bridge. Keep under observation."

In another part of the city Emka Productions, Ltd., was facing the fact that there had

DR. GUYAN LINSCOMB

been an unavoidable technical hitch in the record sleeve pictures for its clients, the pop group Pink Floyd. Explaining that you are flying a helium-filled tethered pink pig over Battersea power station because it will look good on the record racks is one thing. Confessing that the said pig has gone unpredictably adrift into one of the world's busiest air traffic regions is something else.

The police helicopter stuck to its quarry as it drifted south-east over Crystal Palace, gradually gaining height, and sailed on out of the police area and into Kent, at which point the helicopter crew decided that it would save its own bacon and gave up.

Further sightings reported it at 18,000 feet over Chatham, still going strong, and the Civil Aviation Authority predicted with some relief that it would either disintegrate or reach Germany. "We understand that it was made in Germany and it may be a homing pig," said the authority.

There was silence for a while, with Kent police keeping a watching brief. At last the news broke at Maidstone Police headquarters: "It's landed." The bulletin went on to say that the pig had lost a trotter, which possibly accounted for its descent. It had come gently to earth at East Stour Farm, Chilham, near Ashford, and the farmer, with great presence of mind, had recovered from the shock and tethered it to his barn.



PIG AH HOY

IT SEEMED like a good idea. The Pink Floyd, well known avant-garde electronic ensemble, were looking for a suitable cover photo to grace their latest album 'Animals' which features just three tracks called 'Duck', 'Pig' and 'Sheep'. Some bright photographer suggested building a large inflatable pink pig, which is where our story begins.

Dating Thursday, December 1, on a crisp, clear morning a party of assorted photographers and film people were clustered around the base of Battersea Power station waiting for the pig to be launched. Specially constructed by a German firm, *Bafton Fabrik*, the people responsible for building the Zeppelins, the hushed and expectant crowd got ready to toast the pig with pink champagne.

In the shadows lurked a need marksman with rifle and dumb-dumb bullets ready to shoot down the monstrous porker should it get out of control. Alas, the party discovered that their pink prodigy had drunk up and went home.

Dating Friday, December 2, on a crisp clear morning a party of assorted photographers and film people returned to witness the second launching attempt. Extra helium had been laid on and gradually the 40 foot pig began to rise majestically into the air. Shatters started clicking furiously the lenses seeking the beast broke and then *quelle horreur* one of the long pink plumes flared up into the blue beyond far out of reach of the human hands below.

□ DICK TRACY

If pigs could fly

THE NEW Pink Floyd album is called 'Animals'. In order to shoot a cover sufficiently surreal and yet sufficiently animalistic to live up to the Floyd's surreal animal track record (e.g. the memorable cow on 'Atom Heart Mother'), a vast 40 foot inflatable pink pig was specially imported. Made in the German Zeppelin factories, the pig was scheduled to ride triumphantly hovering above Battersea Power Station. But when hoisted, the pig came adrift from its mooring and sailed blissfully aloft into the stratosphere. Police helicopters set off in pursuit, but were forced to give up at 10,000 feet, leaving the pig drifting gently over the Channel towards the Fatherland...

Getting back to earth

THERE was a small scale flying alert at Heathrow today... and it caused quite a few snorts in the control tower.

The trouble was speedily pinpointed by experts in spotting unidentified flying objects. It was a *Bigpink*, 40ft long, and floating gently 70,000ft up across the air lanes.

Police on the approach in to Heathrow were alerted and several had to delay their final run.

The source of the trouble was soon traced. The pig had taken off from moorings near Battersea Power Station, where it was being used as background to photographs for a record sleeve by the rock group Pink Floyd.

It caused quite a few raised eyebrows as it floated on a swirling course to earth.

Untroubled, the wobblers in London immediately began phoning the Evening News, claiming, 'I've just seen a pink UFO over Dulwich.'

Mrs. Ellis Gardner, 38, of Addiscombe Road, Croydon, said: 'If pigs could fly... I've seen it all now.'

Another reader said: 'This large pink thing flew over my garden. It's enough to send you on the wagon.'

Chase

Police in a helicopter gave chase to the now identified UFO as it began to pick up speed en route to Heathrow. They gave up as it neared the air lanes.

Back at Battersea Power Station the man who dreamed up the monster pig, record director Steve O'Rourke, said: 'I feel sick. It's a joke that has gone wrong. It could have interfered with aircraft.'

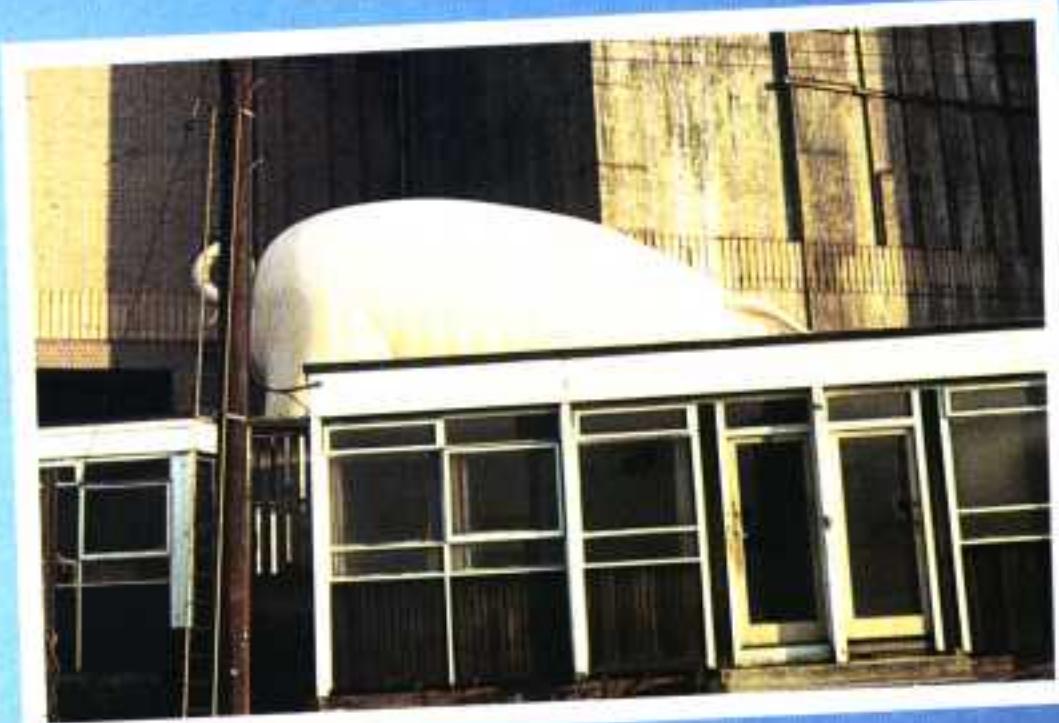
Mr. O'Rourke, 36, said the pig arrived from Germany yesterday. It is made by *Balloon Fabrik*—the company that manufactured the Zeppelin, the famous German wartime airship.

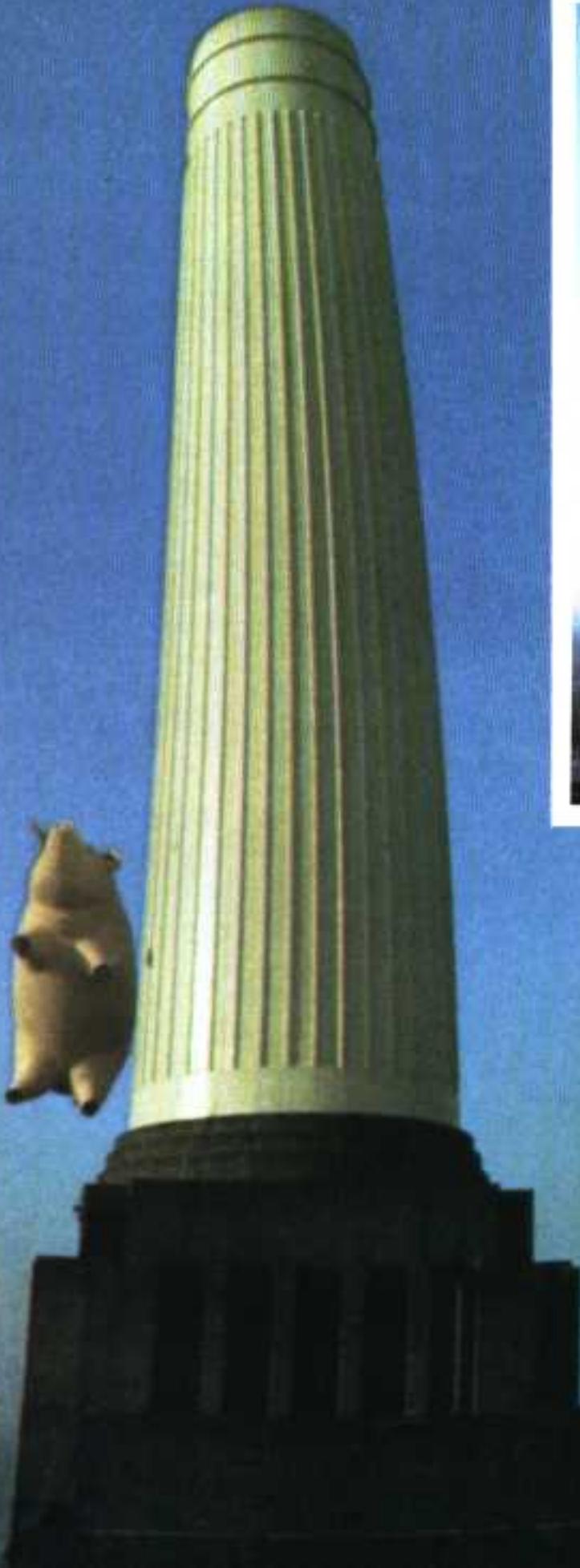
As the pig homed in on Heathrow it gave quite a few pilots a laugh.

The last reported sighting of the pig was at 15,000ft; over Mansion, Kent.

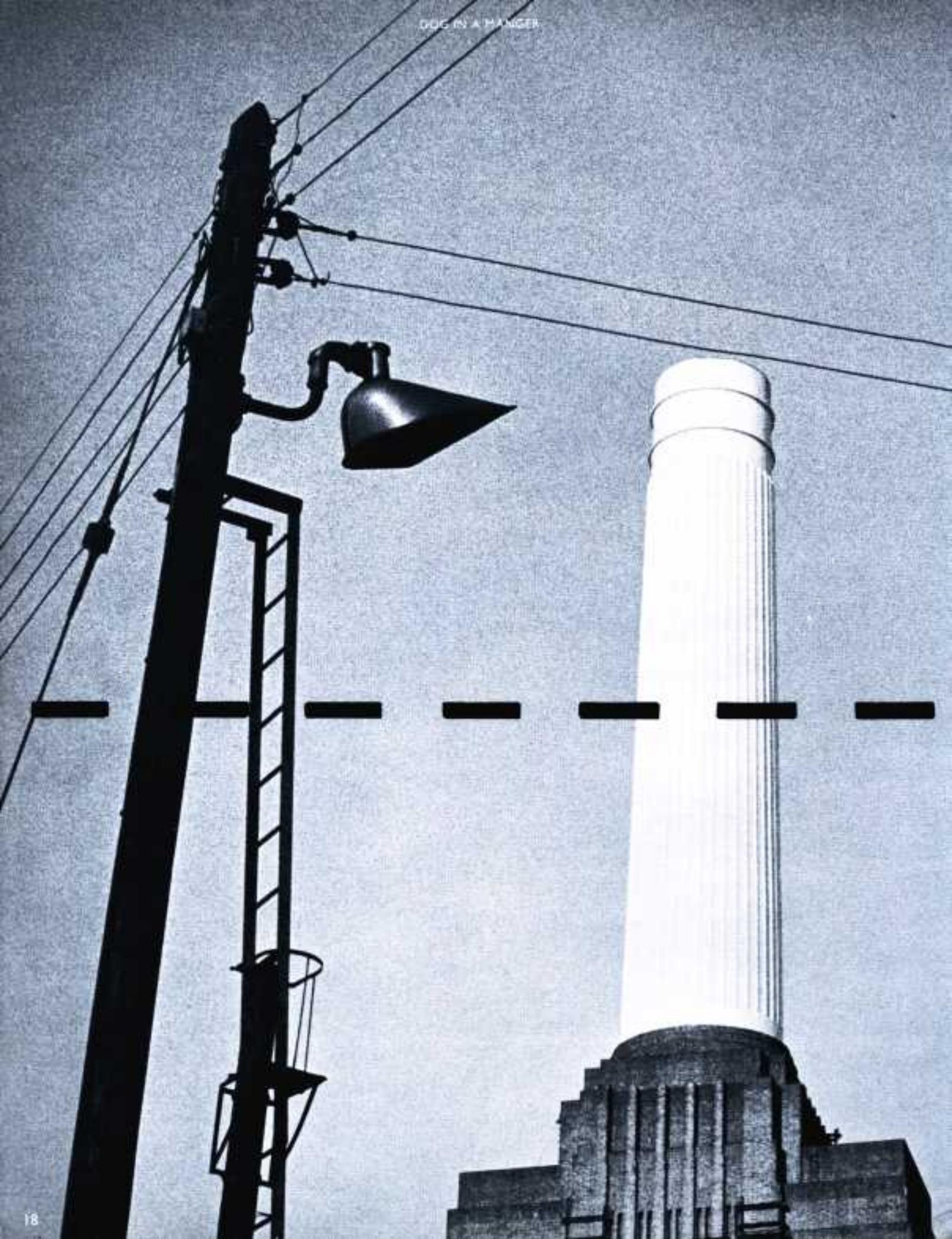
An airline spokesman said: 'It will probably break up. We are no longer interested in it.'

Watch out,
there's a
flying pig
about!





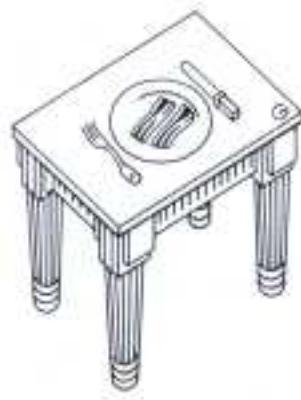
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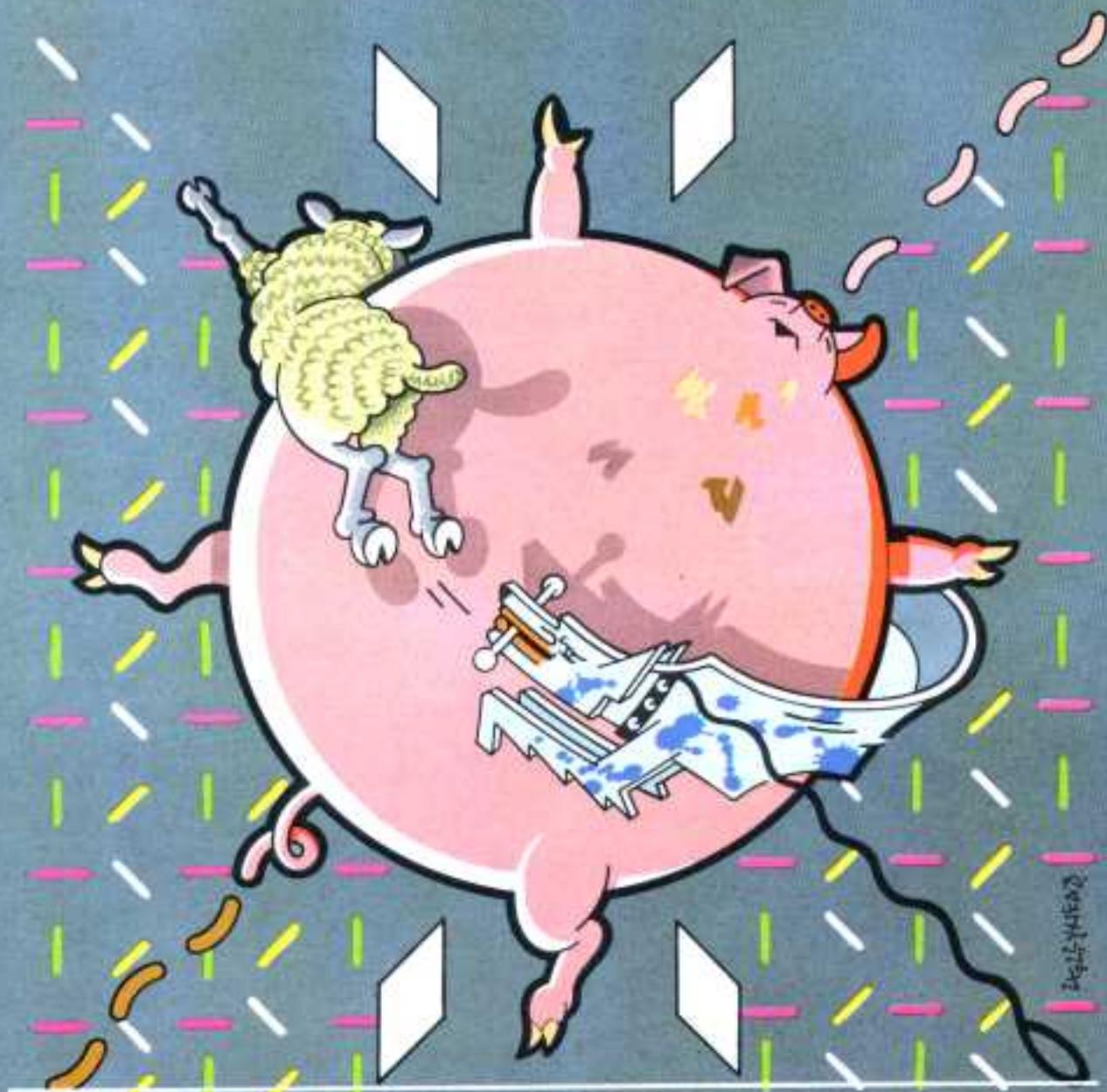


MUTTON DRESSED AS LAMB



THEY FOLLOW LIKE SHEEP





THE MUSIC

PIGS ON THE WING (ONE)

WATERS

Rubato

If you did - n't care

G C G C G7

what hap - pened to me, — and I did - n't

C G C G

care for you,

C G7 C G C

We would - a zig - zag our way — thru' the

G A7

DOG FISH

PIGS ON THE WING (ONE)

WATERS

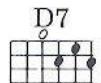
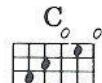
Rubato

If you did - n't care

what hap - pened to me, — and I did - n't

care for you,

We would - a zig - zag our way — thru' the



bore-dom and pain,—

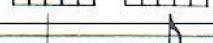
oc - ca - sion - al - ly

glan - cing up thru' the



rain,

won - der - ing which of the bug - gers to blame,



And



watch-ing

for pigs on the

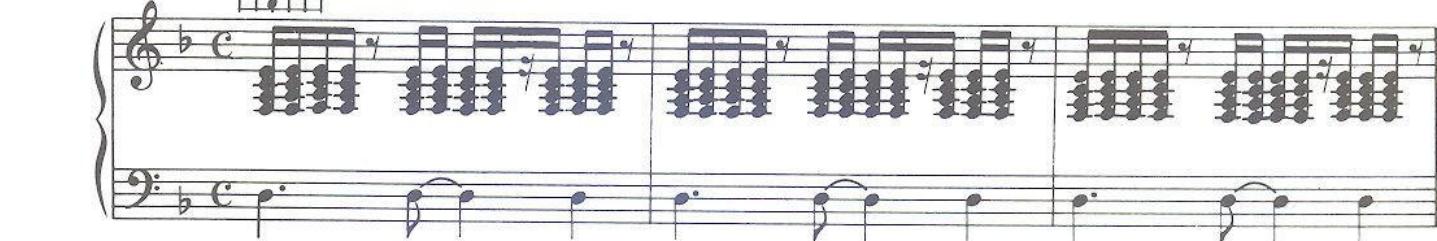
wing.



DOGS

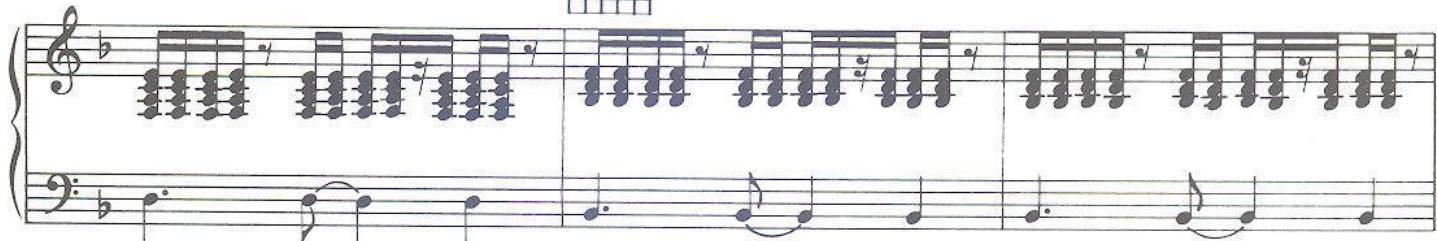
$\text{♩} = 103$  4th fr.

GILMOUR-WATERS



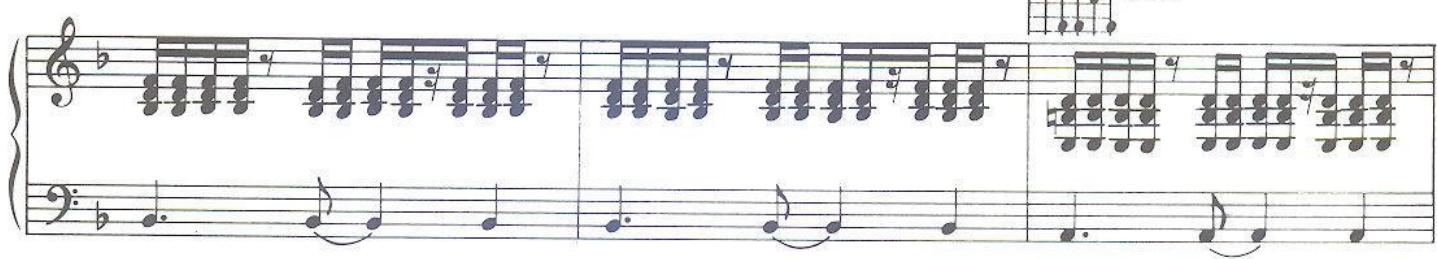
Two staves of musical notation for guitar and bass. The top staff is in treble clef, the bottom in bass clef. The key signature is one flat (B-flat). The tempo is marked $\text{♩} = 103$. A guitar chord diagram for Dm9 at the 4th fret is shown above the staff, with the instruction "4th fr.".

 Bb

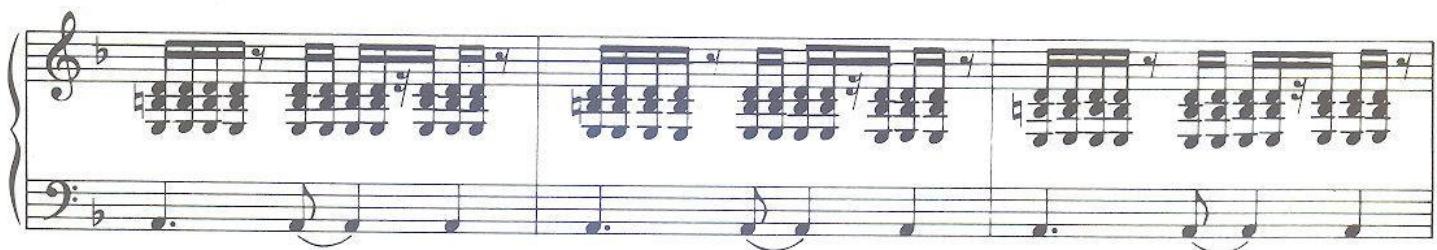


Two staves of musical notation for guitar and bass. The key signature changes to B-flat. A guitar chord diagram for Bb is shown above the staff.

 Am9sus4
x 0 4th fr.

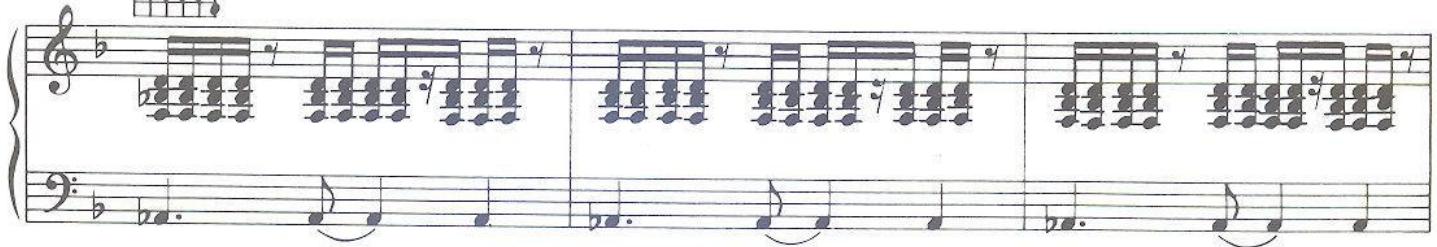


Two staves of musical notation for guitar and bass. The key signature changes to A minor (no sharps or flats). A guitar chord diagram for Am9sus4 at the 4th fret is shown above the staff, with the instruction "4th fr.".



Two staves of musical notation for guitar and bass. The key signature changes to A minor (no sharps or flats).

 Bb7



Two staves of musical notation for guitar and bass. The key signature changes to B-flat major (one flat). A guitar chord diagram for Bb7 is shown above the staff.

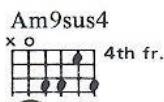


You got - ta be cra - zy you

Bb

got-ta have a real need, — Got-ta sleep on your toes, — and

when you're on the street, — you got - ta be a - ble to pick out the eas- y meat with your eyes



— closed.

Then — mov - ing — in sil - ent - ly,

B♭7

down wind and out of sight, you got - ta strike when the mom - ent is right, with-out

think - ing

And af - ter a while,

x Dm9 4th fr.

you can work on points of style,

like the

B♭

club tie

and the firm - hand - shake,

a cer-tain look in the eye - and an eas-y smile



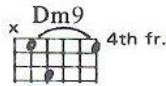
You have to be trus - ted. — by the



peo-ple that you lie to, — so that when they turn their backs on you

You'll get the chance to put the knife in.

Guitar solo



Am9sus4
4th fr.

Bb7

x Dm9
4th fr.

You've got - ta keep one eye,

look-ing ov - er your shoul-der

A WOLF IN SHEEP'S CLOTHING



You know it's gon - na get hard - er, hard - er and hard - er as you get old - er

Am9sus4
x o 4th fr.



Yeah, and in the end _ you'll pack up and fly down south,

Bb7


hide your head in the sand. Just an oth - er sad old - man...

Dm9
x 4th fr.


All a - lone _ and dy - ing _ of can - - cer

DOG EATS DOG

Am9sus4
x o 4th fr.

B♭

B♭7

Dm

C

Dm

Half tempo

C

Dm

B♭

F

E♭

F

E♭

Dm **Dm9** 4th fr.

C7

Dm **A**

F **Em**

30

SICK AS A DOG

Dm C
 Chords simile

Guitar solo
ad lib.

Bb C
 Chords simile

Dm C

Chords simile

Bb C chords simile Dm A F Em

Dm C chords simile

And when you lose control, — you'll reap the har - vest you have

chords simile

sown And as the fear — grows,

PORK PIE HAT

Bb

Dm

The bad-blood slows and turns to stone

8

A

Dm C

And it's too late to lose the weight

Dm C

chords simile

Bb C

— you used to need to throw a round. So have a good drown as you

Dm A

go down all a lone

F A Dm

dragged down by the stone.

Bb7

Tempo I

x Dm9
4th fr.

Got-ta ad - mit

that I'm a

lit - tle bit con - fused, —

Bb

some - times it seems to me, —

as if I'm just be-ing used. —

Am9sus4

x o 4th fr.

Got - ta stay a - wake got-ta try and shake off this creep-ing mal-aise. —

this creep-ing mal-aise. —

Bb7

If I don't stand my own ground,

x Dm9 4th fr.

how can I find my way out of this maze, deaf, dumb and blind. —

A musical score in G clef, B-flat key signature, and common time. The lyrics "You just keep on pre-ten-ding that" are written below the staff. The melody consists of eighth and sixteenth notes, with a prominent eighth note on the word "pre-ten-ding". The score includes a fermata over the eighth note of "pre-ten-ding".

You just keep on pre-ten-ding

that

B \flat

ev - 'ry one's ex-pend-a- ble- and no one has a real friend.

Am9sus4
x o 4th fr.

And it seems to you—the thing to do,— would be to

B \flat 7

i - so - late—the win-ner. And ev 'rything's done un-der the sun,—

and you be-lieve at heart ev - 'ry - one's a kil - ler

HOGGING THE ACTION

HOGGING THE ACTION

Half tempo

Dm C Dm C Dm

F E_b F E_b

Dm C Dm C F C

Who was born in a house full of pain who was train'd not to spit in the

Dm C F C Dm C F C

fan, who was told what to do by the man, who was bro-ken by train'd per-son-nel,

DOGGER BANK

Dm C
 F C
 Dm C F C

— who was fit - ted with col - lar and chain who was giv-en a pat on the back,

Dm C F C Dm C F C Dm C

who was break-ing a way from the pack, who was on - ly a strang - er at home, who was

F C Dm C F C Dm C F C

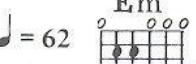
ground down in the end, who was found dead on the phone, who was dragged down by the

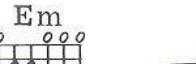
Bb A F A7 Dm9 4th fr.

stone who was dragged down by the stone.

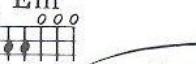
Bb A F A7 Dm9 4th fr.

PIGS (THREE DIFFERENT ONES)

WATERS
Em 
C 

Em 
C 

Em 
C 

Em 
C 

Em 
C 
L.H.



Em

DOG COLLAR

C

Em

C

Em

C

G

Big man, pig man, ha ha char - ade you are.

Em

You well heeled, big wheel

IN THE DOG HOUSE

IN THE DOG HOUSE

ha ha _____ char-ade__ you are._____ And

when you're hand is on your heart,_____ you'renearly a good laugh,

al-most_a jo-ker__ with your head down the pig-bin say-ing keep on dig-ging

Am7

pig stain on your fat chin what do you hope to find__ down in the pig mine.

THE DOG STAR

Em

You're near-ly a laugh,— you're near-ly a laugh but you're real-ly a cry.

C Em D chords simile

C

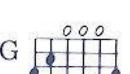
Em

Bus stop rat bag,— ha ha. cha-rade— you are,

G Em

You fucked up old hag,—

HOG WASH


Ha ha—— char-ade—— you are—— You





ra-di-ate_cold shafts of bro-ken glass, you're near-ly a good laugh





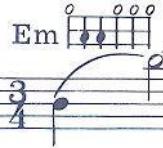
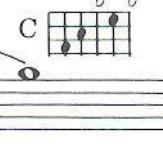
Al-most worth a quick grin. You like the feel of steel—— you're hot stuff with a hat pin



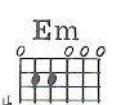
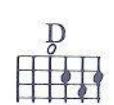


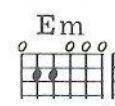
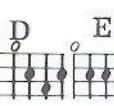
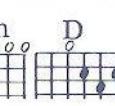
and good fun with a hand gun you're near-ly a laugh,—

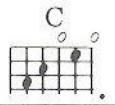
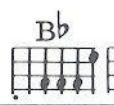
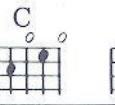
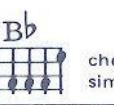
SHEEPISH

Em  C 

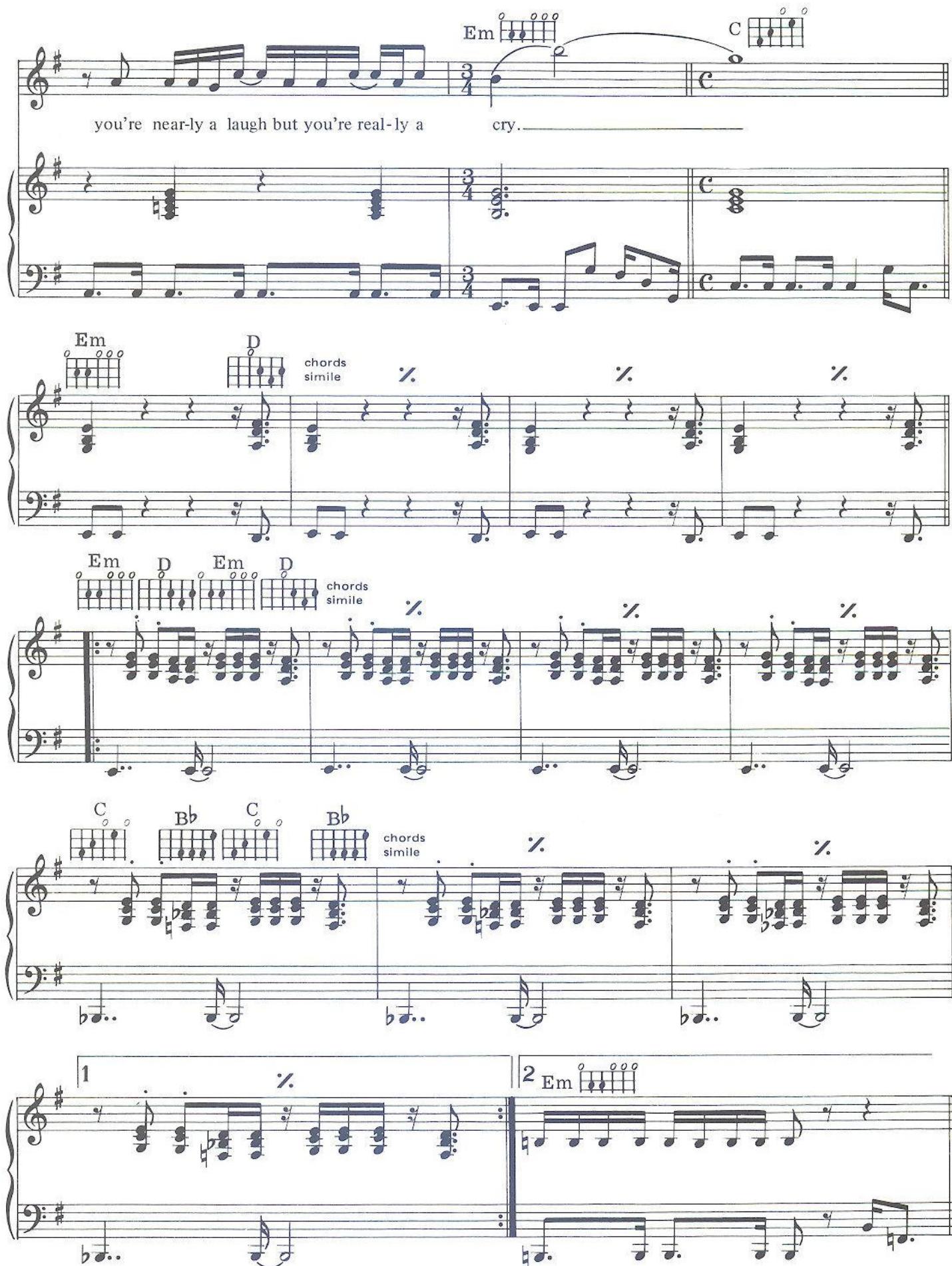
 you're near-ly a laugh but you're real-ly a cry.

Em  D  chords simile % % %

Em  D  Em  D  chords simile % % %

C  B \flat  C  B \flat  chords simile % %

1 % 2 Em 



GONE TO THE DOGS

Em D Em D chords simile % %

C_o B_b C_o B_b chords simile %

1 % 2 no chord

Em C_o Em

C Em

C_o Em C_o

THE DOG WATCH

Em

Em

C

Em

C

Em

C

G

Hey—you, White house,— ha ha _____ char-ade_ you are,—

Em

You house proud town mouse, —

C G Em

Ha ha——— char-ade—— you are——— You're

C G

try - ing to keep—— our feel - ings off the street——

Am

You're near-ly a real treat, all tight lips and cold feet. And do you feel a-bused,

You got - ta stem the e - vil tide, and keep it all on the in - side,

Mar - y, you're near-ly a treat, — Mar-y, you're nearly a treat—but you're real-ly a a

Em C Em D chords simile

cry. —

Repeat and fade

SHEEP

WATERS

♩ = 124

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MAN BITES DOG

Music score for 'MAN BITES DOG' showing two staves of music. The top staff is in treble clef and the bottom staff is in bass clef. The key signature is one sharp (F#). The music consists of eighth and sixteenth note patterns with various rests and grace notes. The first measure ends with a fermata over the bass staff.

Continuation of the musical score. The top staff starts with a fermata from the previous measure. The key signature changes to A major (Am) indicated by a chord symbol. The bottom staff continues with eighth note patterns. The measure ends with a fermata over the bass staff.

Continuation of the musical score. The top staff starts with a fermata from the previous measure. The bottom staff continues with eighth note patterns. The measure ends with a fermata over the bass staff.

Continuation of the musical score. The top staff starts with a fermata from the previous measure. The key signature changes to B major (Bm) indicated by a chord symbol. The bottom staff continues with eighth note patterns. The measure ends with a fermata over the bass staff.

Continuation of the musical score. The top staff starts with a fermata from the previous measure. The bottom staff continues with eighth note patterns. The measure ends with a fermata over the bass staff.

Continuation of the musical score. The top staff starts with a fermata from the previous measure. The bottom staff continues with eighth note patterns. The measure ends with a fermata over the bass staff.

TO DOG SOMEONES FOOTSTEPS

Em

Harm-less - ly pass - ing your time in the grass-land a - way,

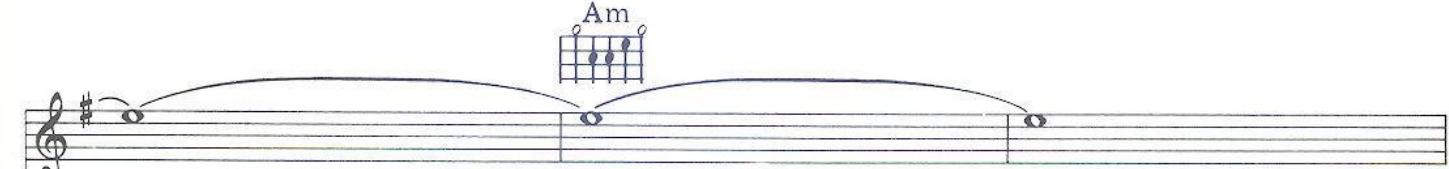
Am

Em
o ooo

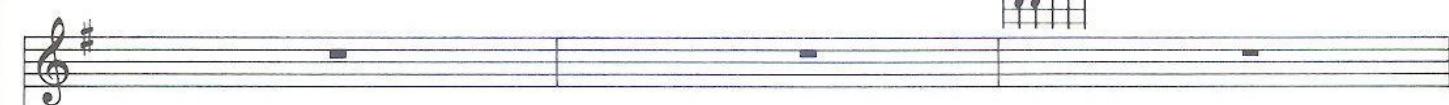
On - ly

dim - ly a - ware of a cer - tain un - ease in the air, _____

Am



Em





You bet-ter watch out

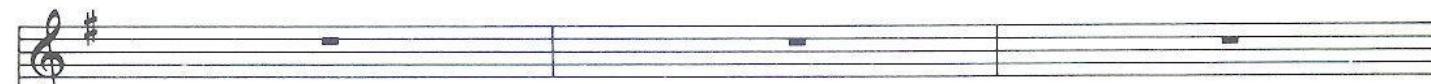
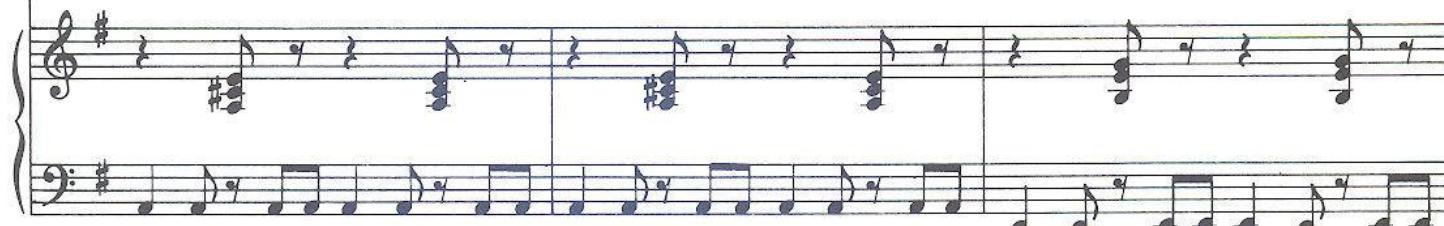
there may-be dogs— a - bout



Well I've looked ov-er Jor - dan and I've seen,—



Things are not what they seem.



RAINING CATS AND DOGS

3 3 3 3

What do you get for pre - ten - ding the dan-ger's not real.

Am

Em

This image shows a handwritten musical score for a vocal and piano piece. The score is in common time and consists of six staves of music. The top staff is for the vocal part, featuring a treble clef and a key signature of one sharp. The lyrics 'What do you get for pre - ten - ding the dan-ger's not real.' are written below the vocal line, with three-measure弓 (bends) over the first four measures. The piano accompaniment is in the bass clef, also with a key signature of one sharp. Chords are indicated above the piano staff: 'Am' for the first section and 'Em' for the second section. The music includes various note heads, rests, and dynamic markings. The score is divided into sections by vertical bar lines and measures.

Meek and o - bed-ient you fol - low the lead - er down well trod-den cor-ri-dors—

Am

in - to the val - ley of steel.

Em

54

F#7

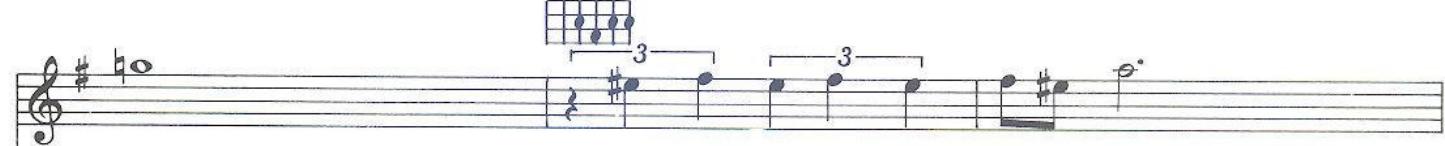


A

a look of term - i - nal shock in your



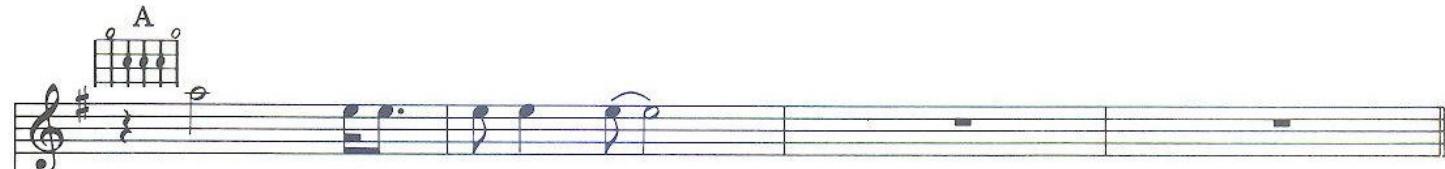
F#7



now things are real - ly what they seem,



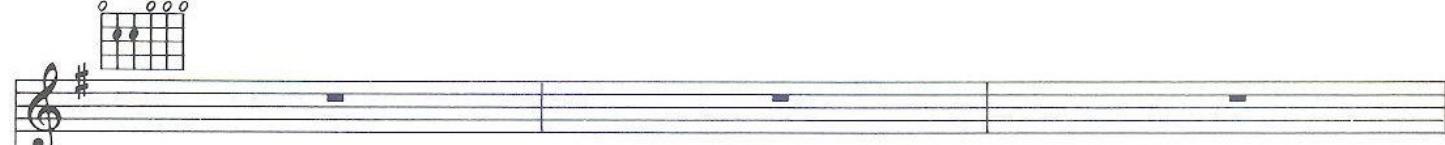
A



no this is no bad dream.



Em



Hand-drawn musical score for a string quartet and guitar. The score consists of six staves, each with a treble clef and a key signature of one sharp (F#). The first staff (top) is for the guitar, with a staff above it showing a treble clef and a sharp sign. The second staff is for the first violin, the third for the second violin, the fourth for the viola, and the fifth for the cello. The sixth staff is for the bassoon. The score includes various chords and rests, with some measures featuring blue ink and others in black. Chords shown include A, C#m, Bm, E m, A, E m, F# (in blue), and E m (in blue). Measures 3 and 6 contain a '3' above a bracket, indicating a three-measure rest. Measures 4 and 7 contain an '8' above a bracket, indicating an eight-measure rest.

A DOGS LIFE

A

Em

A

Bm

A

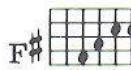
D

Em

A

Em

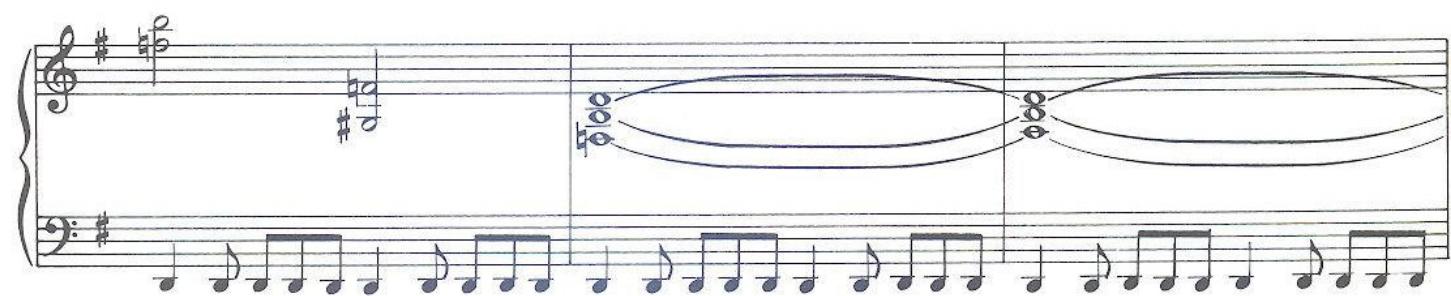
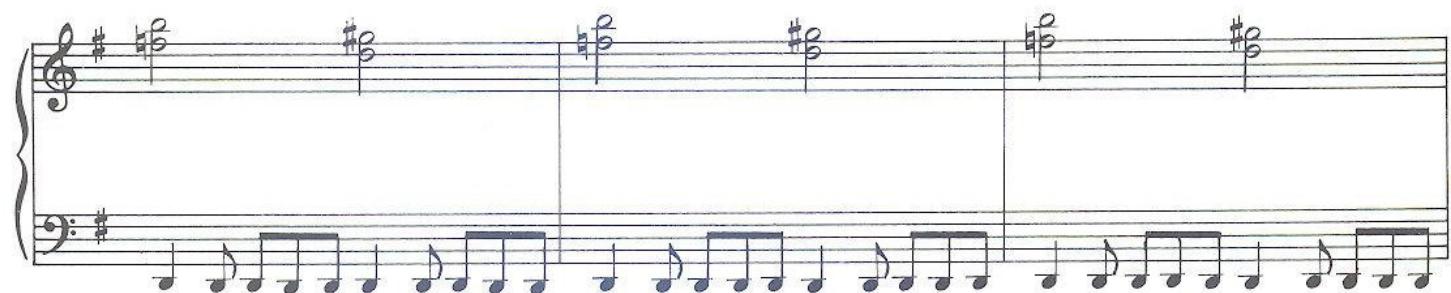
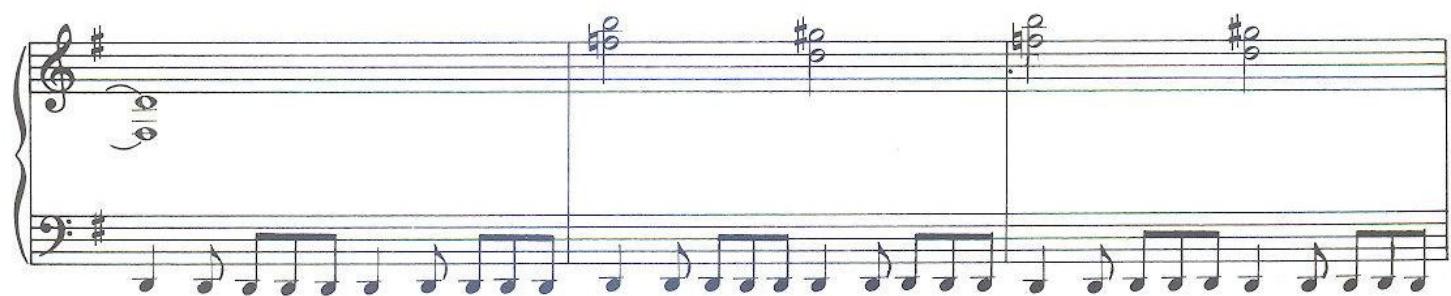
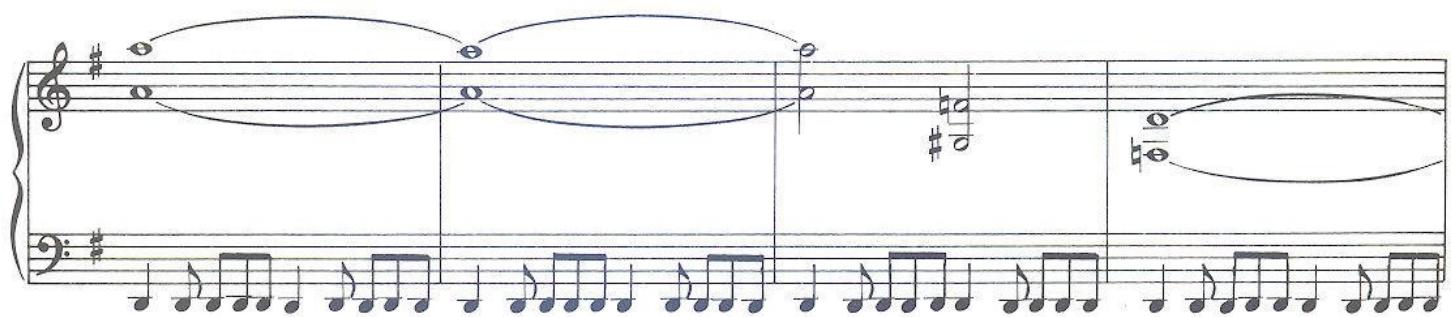
HOUNDSTOOTH CHECK

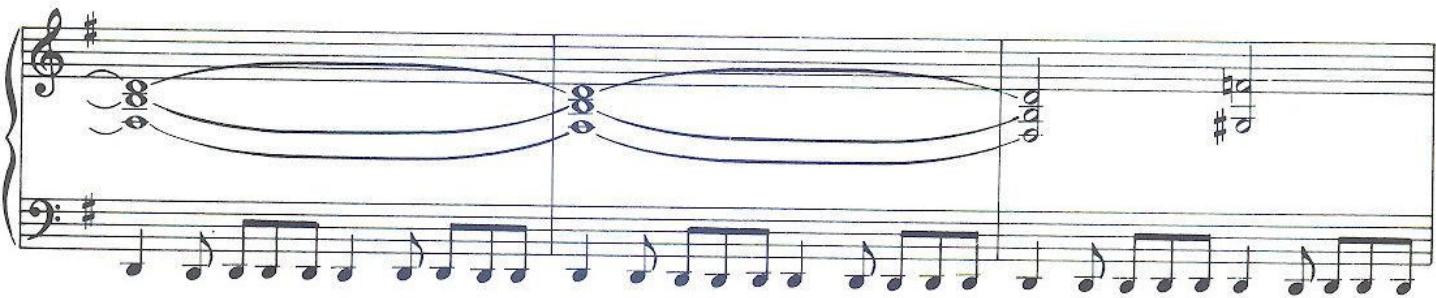
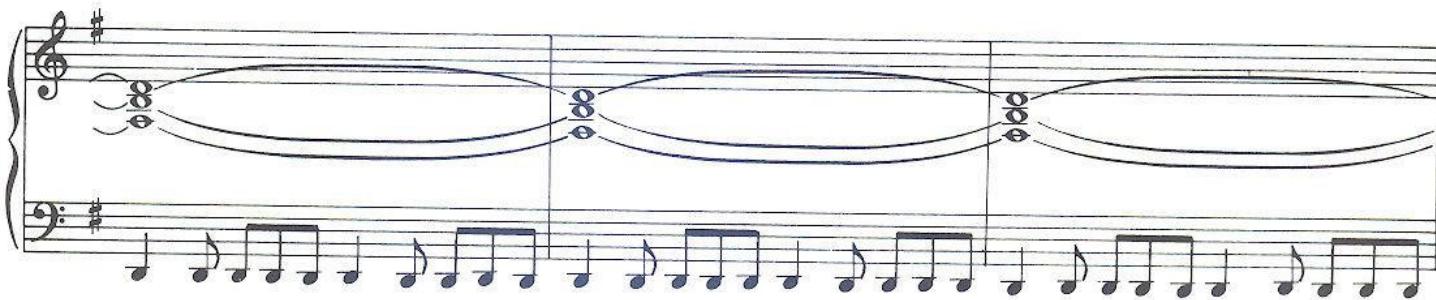


A musical score for strings and basso continuo. The top staff shows two violins playing eighth-note chords in common time, with a key signature of one sharp. The bottom staff shows a basso continuo part with eighth-note patterns. Measures 11 and 12 are identical, separated by a vertical bar line. The score is on a five-line staff with a brace on the left.

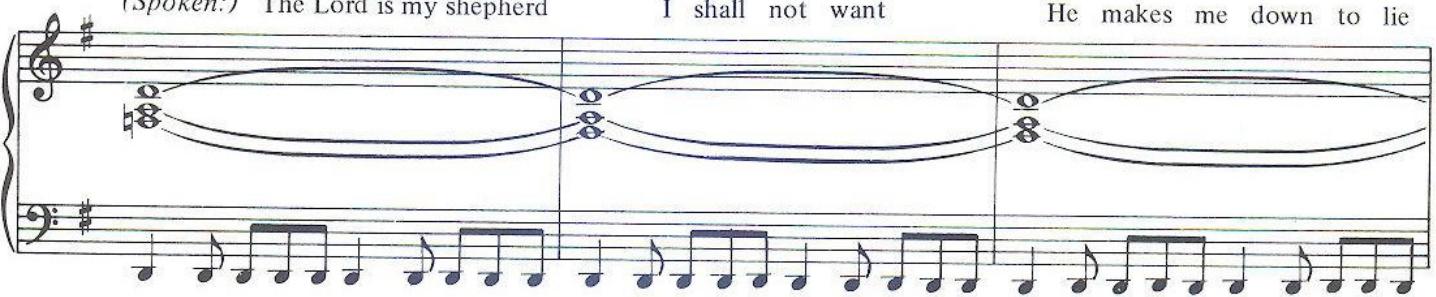


A musical score for piano. The top staff is in treble clef, G major (two sharps), and the bottom staff is in bass clef, C major (no sharps or flats). The score consists of two measures. In the first measure, the treble staff has a rest and a C major chord (C, E, G) indicated by a circled '0'. The bass staff has eighth-note chords on the G and D strings. In the second measure, the treble staff has a melodic line with a grace note (a sixteenth note) before a eighth note, both connected by a single beam, and a C major chord indicated by a circled '0'. The bass staff has eighth-note chords on the G and D strings. Measure lines divide the measures.





(Spoken:) The Lord is my shepherd I shall not want He makes me down to lie



Through pastures green He leadeth me the silent waters by



With bright knives He releaseth my soul



HAIR OF THE DOG

He maketh me to hang on hooks in high places, He converteth

 me to lamb cutlets, for lo he hath great power and great hunger.

When cometh the day we lowly ones, through quiet reflection,

and great dedication, master the art of karate,   lo we shall rise up,

And then we'll make the buggers eyes water.

Em

Bleat - ing and babb - ling we fell on his neck with a

scream,

Em

Wave up - on wave of de - men - ted a - ven - gers march

cheer - ful - ly out of obs - cur - i - ty in - to the

Am

dream.

Em

The musical score consists of three staves: Treble, Bass, and a third staff. The key signature is A major (one sharp). The lyrics are: "Wave up - on wave of de - men - ted a - ven - gers march" and "cheer - ful - ly out of obs - cur - i - ty in - to the". The score includes two chord changes: Am and Em. The first section ends with a melodic line and a guitar chord diagram (Am). The second section begins with a melodic line and a guitar chord diagram (Em).

GIVE A DOG A BONE

F[#]7

Have you heard the news,

The dogs are dead. —

You bet-ter stay home and do as your told,

Get out of the road if you want to grow old.

Get out of the road if you want to grow old.

DOG EARED

E Bm C#m D

Bm C#m Bm

Bm C#m Bm

D E Bm C#m Bm

D E Bm C#m Bm

A Repeat and fade

PIGS ON THE WING (TWO)

WATERS

Rubato

Chords indicated above the staves:

- Staff 1: G, C, G, C, F
- Staff 2: C, G, C, G
- Staff 3: C, G, C, G
- Staff 4: C, G, C, G
- Staff 5: C, F, C, G, C
- Staff 6: G, A7, G
- Staff 7: G, A7, G
- Staff 8: G, A7, G
- Staff 9: G, A7, G
- Staff 10: G, A7, G

Lyrics:

You know that I care,
what happens to you, I know that you
care for me too,
So I don't feel alone or the

PUPPY LOVE

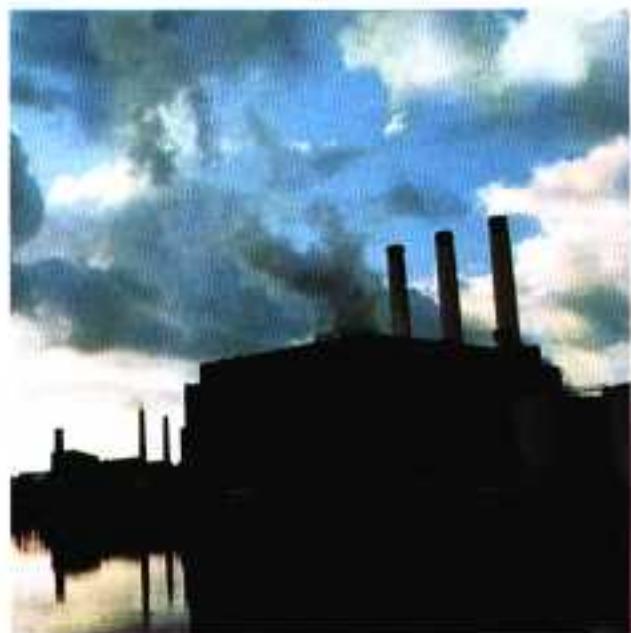
weight of the stone, — G now that I've C found some-where safe to

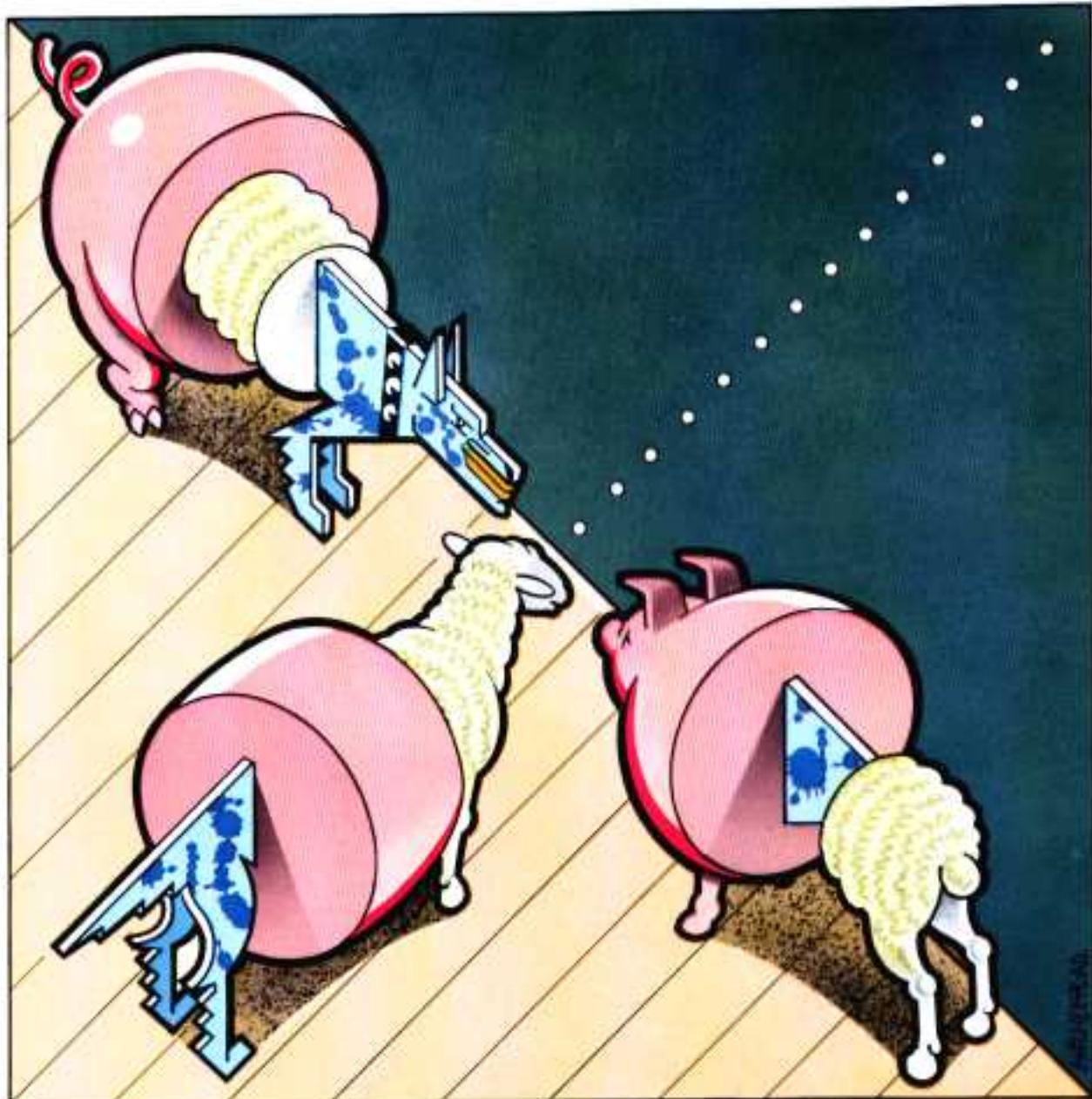
D7 G Am F D7
 bu - ry my bone, — and an - y fool knows — a

Am F C Am
 dog needs a home, — a

D7 C G
 shel - ter — from pigs on the wing.

This image shows a handwritten musical score for a song titled 'PUPPY LOVE'. The score is written on five staves of music. The top staff has a treble clef, a key signature of one sharp (F#), and a common time signature. The lyrics 'weight of the stone, —' are written below the staff, with a 'G' chord indicated above the last note. The second staff continues the melody with a bass clef and a treble clef, ending with a 'C' chord. The third staff begins with a 'D7' chord, followed by 'G', 'Am', 'F', and 'D7' chords. The lyrics 'bu - ry my bone, — and an - y fool knows — a' are written below. The fourth staff continues with 'Am', 'F', 'C', and 'Am' chords, with the lyrics 'dog needs a home, — a' written below. The fifth staff begins with a 'D7' chord, followed by 'C' and 'G' chords. The lyrics 'shel - ter — from pigs on the wing.' are written below. The bottom staff continues the bass line with a bass clef and a treble clef, ending with a 'C' chord. The score uses a mix of standard musical notation and handwritten symbols for chords and lyrics.





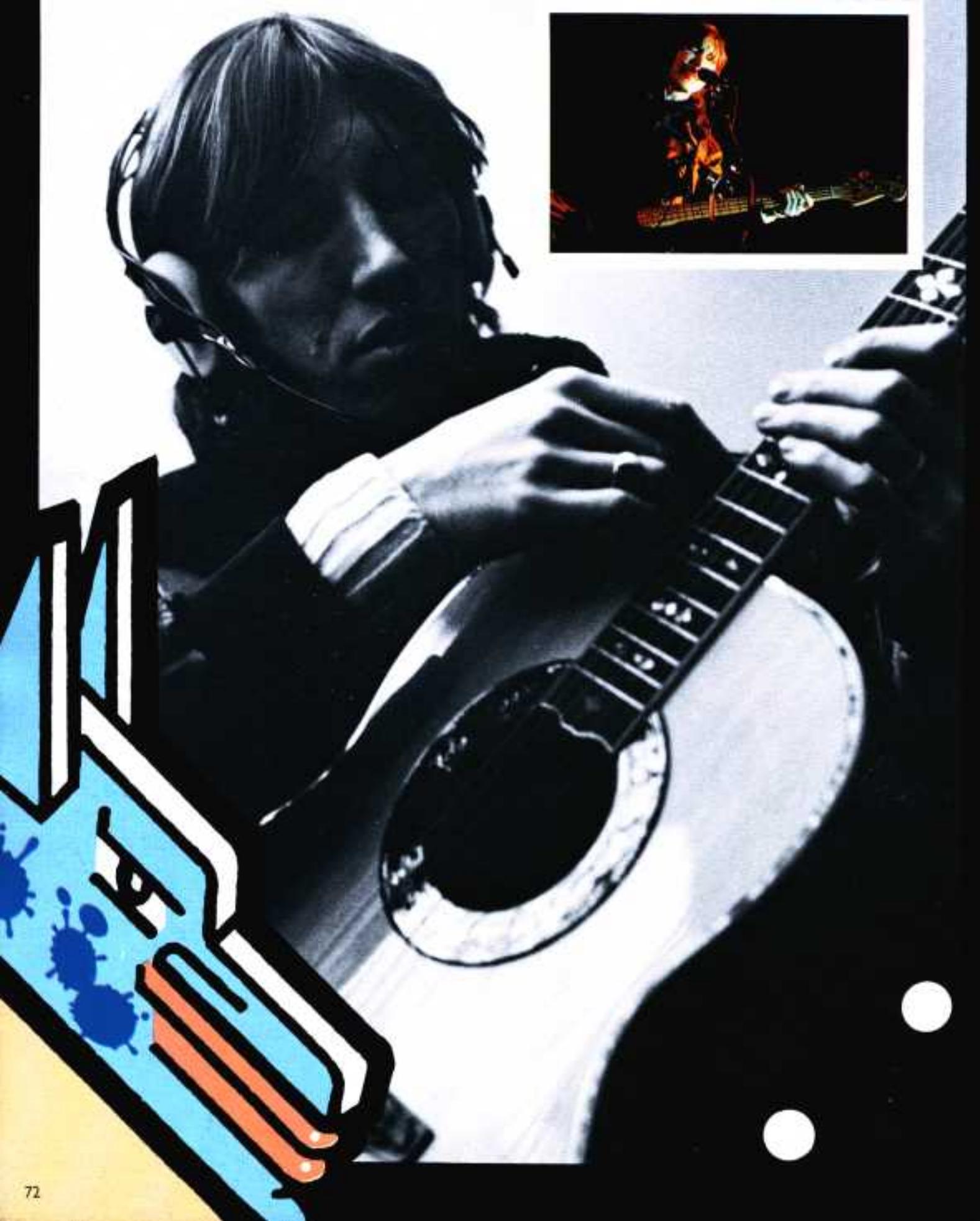
THE REHEARSAL



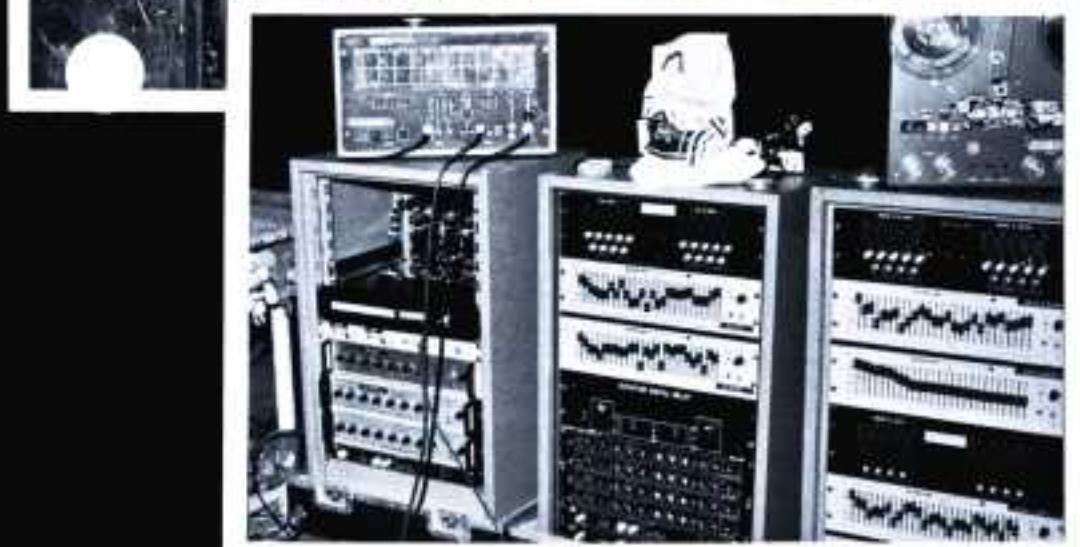
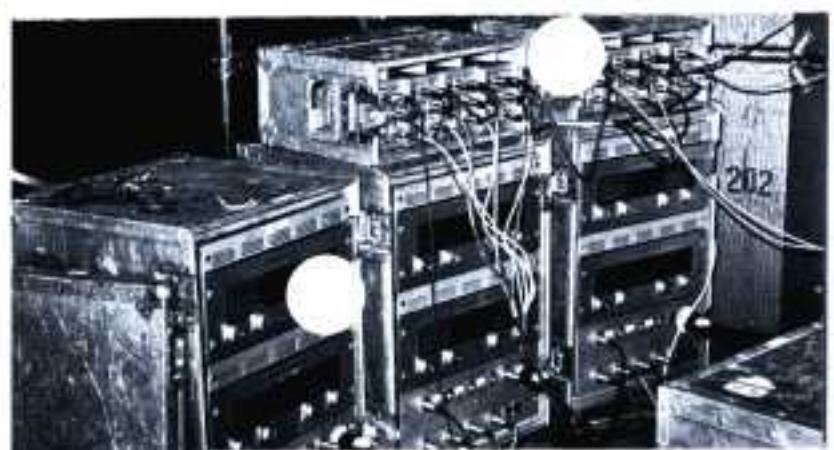
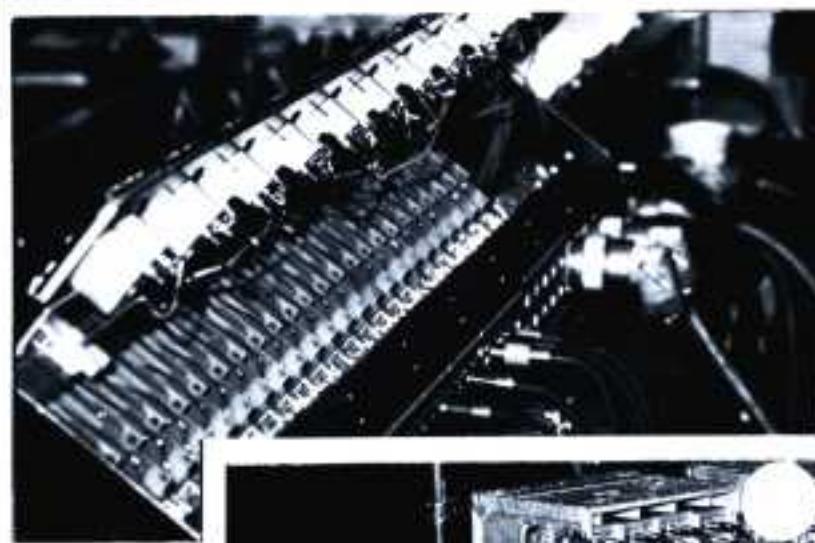
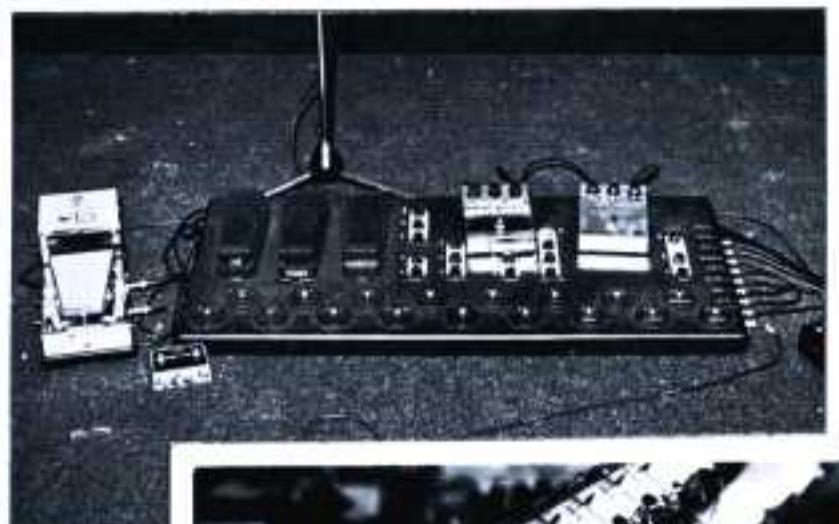
IMG HEADER

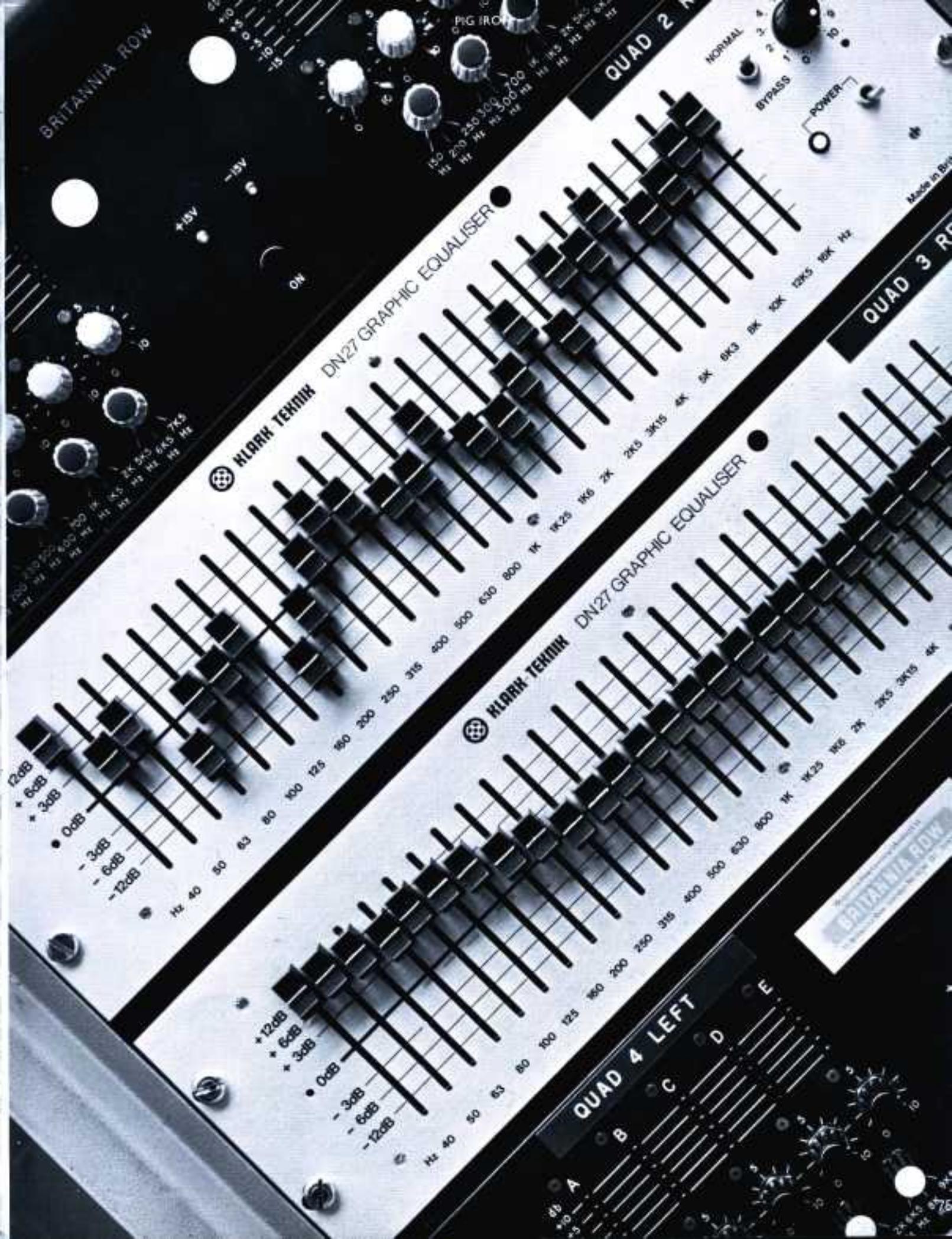
YOU CAN'T TEACH AN OLD DOG NEW TRICKS

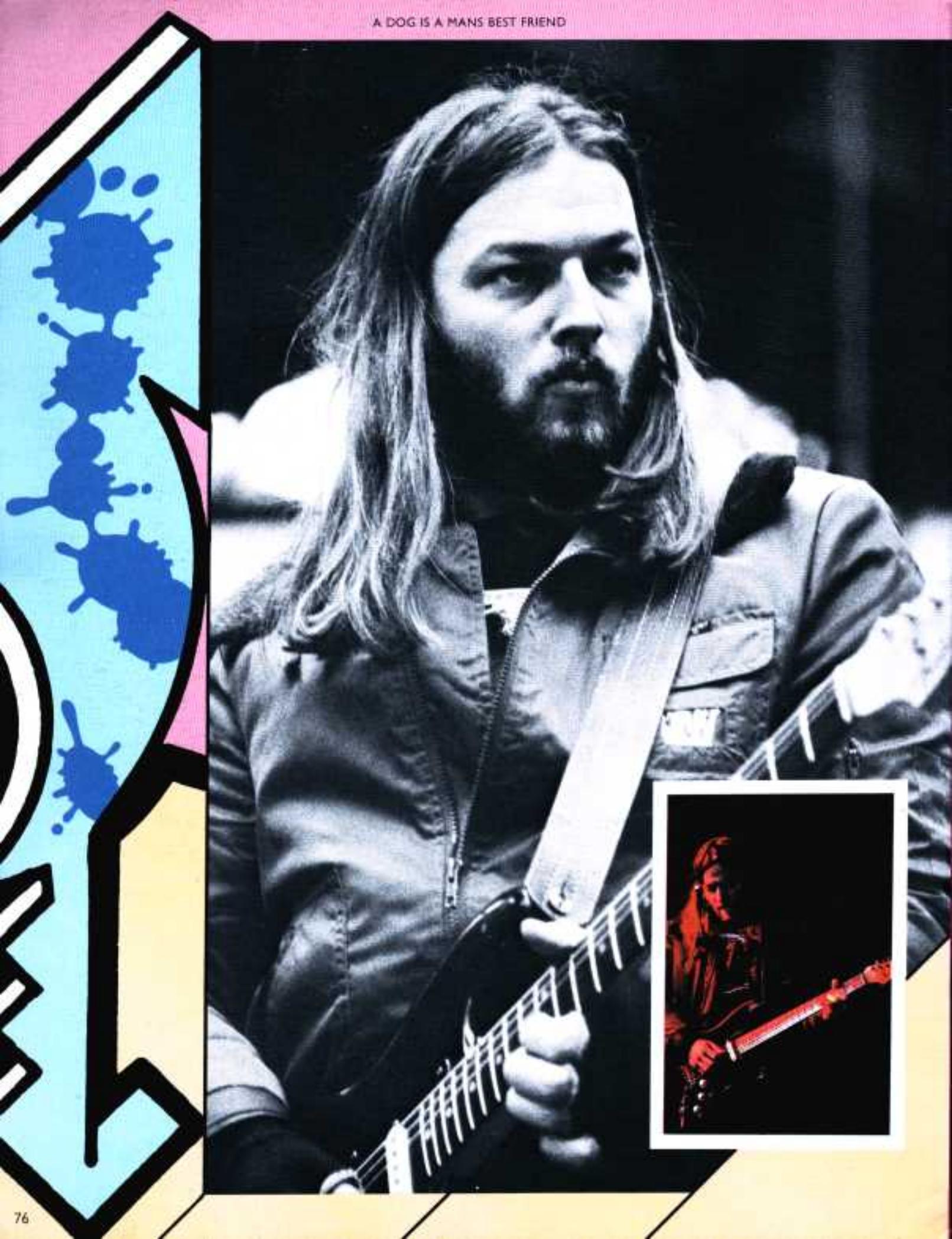


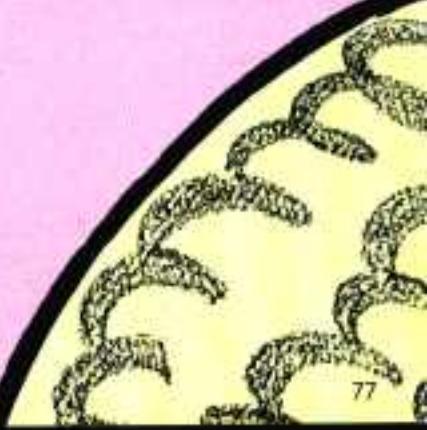
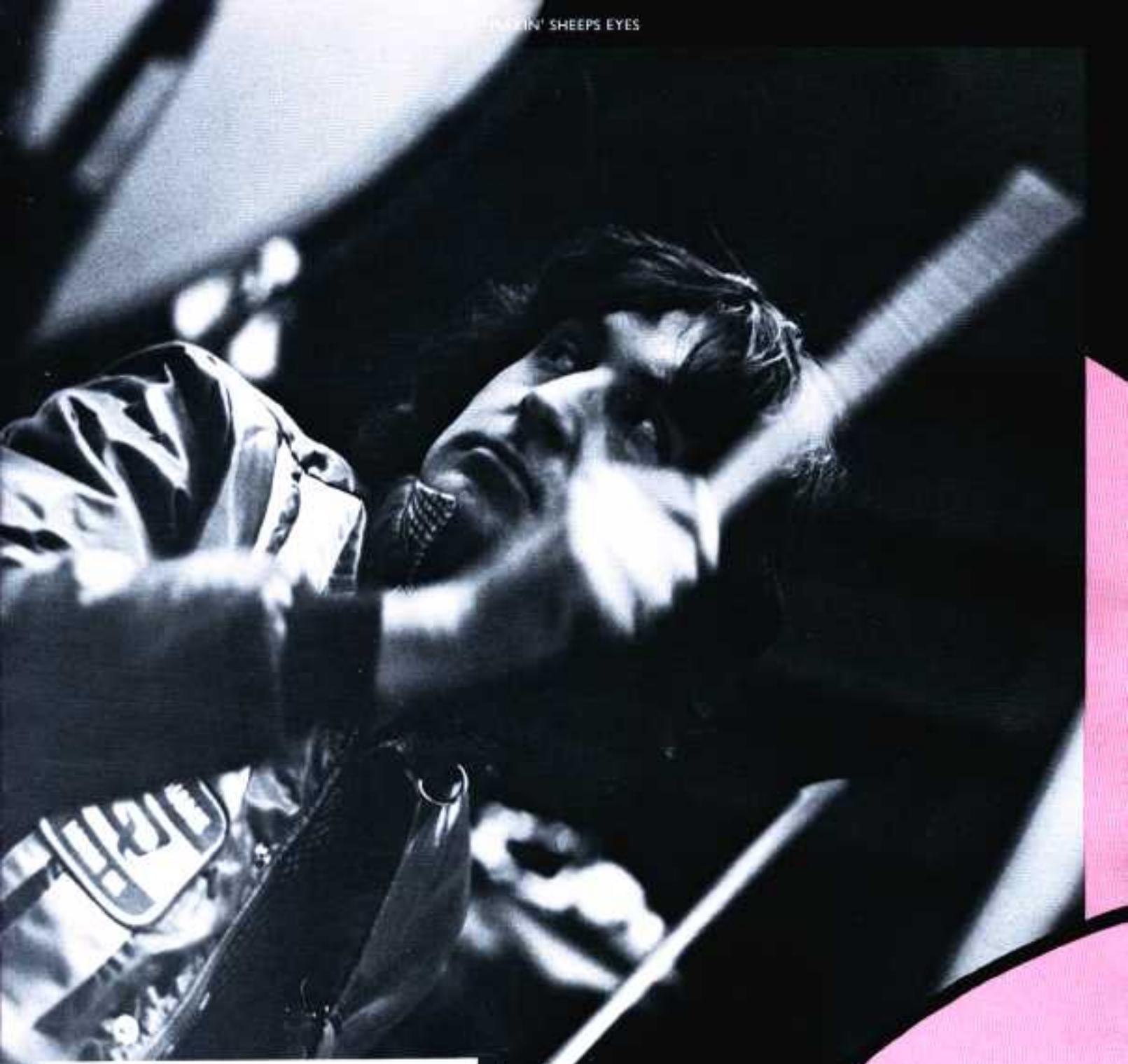






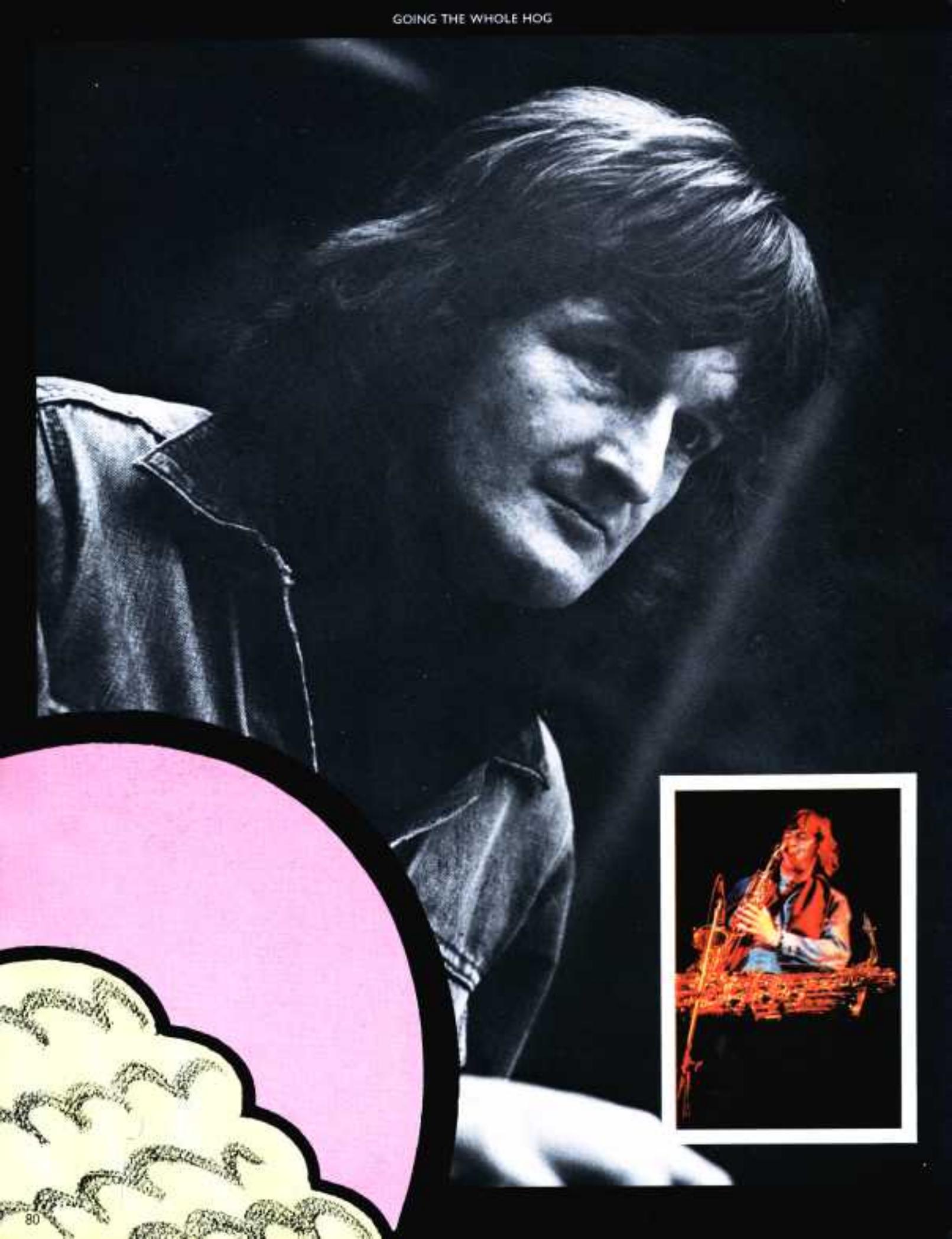






YOU CAN'T MAKE A SILK PURSE OUT OF A SOW'S EAR







PINK FLOYD MUSIC LIMITED LONDON

PINK FLOYD EQUIPMENT AND TECHNICAL RIDER - EUROPEAN TOUR 1977

Unless specific arrangements are made to the contrary, the following requirements must be completed before the load-in time, which has been set at 08.00 for all venues.

(a) Pink Floyd require a stage area as per the attached plan. This stage should be a scaffold platform of interlocking tubular structure capable of sustaining up to 500 kg of equipment per square metre. The surface of the finished deck should be fireproofed, plywood, stable and have no flexibility and be level with no irregularities to ensure adequate support to equipment which is highly sensitive to vibration and movement. The deck should be freshly painted with matte black stage covering where indicated, and completely clear of any equipment other than Pink Floyd's. The sides of the stage platform should be covered with matte black material wherever visible by the audience. A security barrier 1 meter 20 high is to be erected around the stage at a distance of between 1m and 1m 50.

The stage must be 24 metres across by 10 metres deep and shaped according to the enclosed stage plan, with two sets of stairs and a loading ramp.

The arena floor must be strengthened in the areas marked, to support the weight of the hydraulic towers (approximately 5,000 kilogrammes each).

The optimum stage height required is 1m 85, but a height of 1m 75 can be accepted.

(b) The projection tower must be of an extremely stable construction, capable of supporting a highly sensitive cine projector and other delicate equipment of approximate total weight 750 kg. It is essential that the positioning and dimensions of this tower are exactly as specified on the attached plan. Platform dimensions are 4 metres by 4 metres at an exact height of 5m 40 above stage level. Provisions must be made to lift the projector and associated equipment onto the platform and exact details will be arranged at each venue. The projector dimensions are 2m 20 in height, 1m 20 wide, 1m 80 long and 500 kg in weight.

The tower is to be equipped with a 90cm safety rail on four sides and a 2m 20 rail on the back and sides. For those venues where the projector is to be raised through the tower itself, the structure of the tower is to be continued to a height of 4 metres above the platform level, and topped with a rigid steel joist and block and fall or chain hoist. There should be no structural uprights on the front of the tower above platform level.

(c) Quadrophonic speaker platforms - three scaffolding towers will be required of rigid construction and located according to plan or, as specified by our representative.

These towers should be 2 metres high by 4 metres long by 2 metres deep, with 3 metres overhead clearance. The area directly below these towers will contain highly valuable equipment, so each tower should be surrounded by the 1m 20 security barriers.

(d) An area no less than 6 metres wide by 5 metres deep on the ground floor audience level at the exact centre of the house i.e. equidistant from stage front and house rear, left and right, must be reserved for the sound and light mixers. Contained in this area is to be a platform 5m 50 wide by 1m 20 deep and with a height of 75cm. This platform must be able to support equipment weighing 500 kg. Behind this platform seating must be supplied for Pink Floyd's technicians who will be operating the sound and lighting for the duration of the concert. It is essential that the whole area is surrounded by a secure barrier (1m 20 high). See hall plan for further details.

2 The area above the stage must be clear of any hanging obstruction to a height of 15 metres to allow clearance for equipment to be flown over the stage.

3 (a) We will supply a fire-proofed drape (Duvetyne) of finished width 30 metres and depth 15 metres, made up of four sections each weighing approximately 50 kgs. We require the necessary lines and bars to hang this drape in a position which will be arranged at the technical meeting and then be entered on the hall plan.

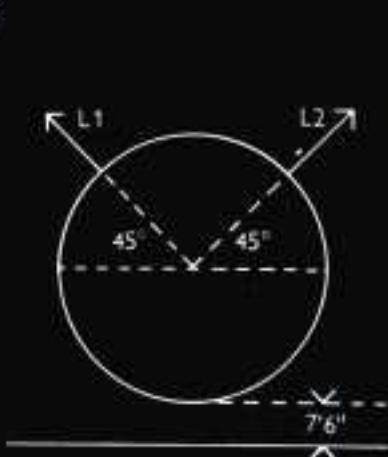
(b) 6 metres from the front of the projection tower, we require facilities for flying a circular 9 metre projection screen. The screen frame and material weigh approximately 250 kgs. The optimum screen hanging arrangements is as shown. All lines L1, L2 and the tensioning line should comfortably reach the stage level. All lines must be black.

Referring to (a) and (b) above, the Duvetyne drape and black lines L1 and L2 will be delivered to each venue during the afternoon preceding the load-in day.

(c) Any additional work required for the attachment of the Inflatable wire to the various points on the arena walls must be completed before the load-in time.

4 The power requirements and positioning are as per the attached sheet. All cable runs must be terminated with suitable disconnects, and ready for use.

5 The optimum follow spot requirement is as follows: Eight Super Trouper follow spots must be provided for each performance no later than 14.00 on the day of the performance and should be equipped with the following Roscolene filters:



- 841 Surprise pink
- 817 Deep golden amber
- 839 Rose purple
- 866 Deep urban blue
- 823 Medium red
- 877 Medium blue green

Eight qualified and experienced operators, who must be able to understand simple lighting cues in English, should be called no later than half an hour prior to the time of the performance. At your venue it has been agreed that the deployment of the spot lights is as entered on the hall plan and that the number of lights will be ...*, supplied by ...* and ...* local operators will be required.

6 The stage and all facilities of the building should be made available to the Pink Floyd at 08.00 on the day of the load-in. No outside events, such as rehearsals by other artists, preparations for future events, or major maintenance operations should be allowed to take place at any time between 08.00 on the day of the load-in and the time when all the equipment belonging to Pink Floyd has been removed from the auditorium.

7 Pink Floyd require access for equipment trucks at 08.00 on the day of the set up. Sixteen stage hands should be provided, including a nominated representative to receive instructions for his crew from either Graeme Fleming (productions, lighting and effects), Mick Kluczynski or Robbie Williams (sound and stage). This stage crew will be required to both off-load and on load the equipment from trucks to stage at both the beginning and the end of the general setting up and breaking down of the equipment for the concert.

8 (a) Two fork lift units with two experienced drivers should be provided for the load-in (08.00) and load-out of all Pink Floyd equipment. Both should have a 1,000 kg load capacity and should be in good working order.

(b) Two motorised trolley units suitable for interior use must also be provided.

9 A minimum of two qualified electricians, including the chief house electrician, are to be available at 09.00 on the day of the set up and also, if applicable, on the day of the performance to connect (and stand by and dis-connect) all electrical power supplies required as according to the rider. Two riggers, independent of the stage crew, to be made available at 08.00 on the day of the load-in and also for the duration of the show and for de-rigging. At venues where the load-in occurs the day before the performance, the number of stage hands required for the day of the performance to be arranged.

10 On the day of the load-in, a sit down hot meal is to be served between 12.00 and 13.00 for the Pink Floyd crew (twenty people), local stage crew, and house staff involved in setting up the show. This meal must be served in a civilized manner, with place settings. In view of the "take aways" suffered in the past, the proposed menu should be given careful consideration.

11 Four 10 kg CO₂ fire extinguishers to be provided at the venue along with two large fire blankets.

12 Graeme Fleming will make all decisions as to the use and deployment of any stage lighting facilities, including follow spots, instruments and control boards. He will give all light cues and have final approval of staging of Artists' equipment, including lighting and communication equipment and also have complete artistic control over all the above facilities.

13 A representative of the Pink Floyd (Norman Perry) will be at the venue the day before the set-up to supervise all installation with reference to the Pink Floyd show. He is to have absolute authority in connection with all matters relevant to the Pink Floyd.

During the load-in and concert days, a representative from the promoters and a representative of the building, must be present at all times to deal with any problems which may arise. Any immediate queries regarding sound and related considerations, should be addressed to Mick Kluczynski; queries regarding overall production, lighting and special effects, to Graeme Fleming (England).

14 Pink Floyd will supply their own sound, lighting, communication systems and these will only be available for use by Pink Floyd.

15 No other person than the Artists or the Artists' direct employees will be allowed on stage one hour before the concert starts, and no announcements may be made during the fifteen minutes prior to the concert. Otherwise, the Artists reserve the right to curtail their act without prejudice to their fee.

POWER REQUIREMENTS (See note 5)

The power supplies listed below should be located according to the attached plan:-

1. PROJECTOR:

3 phase 4 wire and earth (each phase 240 volts); 60 amps per leg; Brought to base of projector tower.

2. QUAD STATIONS:

The three 'audience' stations each require:- Single phase plus earth; 60 amps; 240 volts.

3. STAGE:

Single phase plus earth; 200 amps; 240 volts; Brought onstage (stage right).

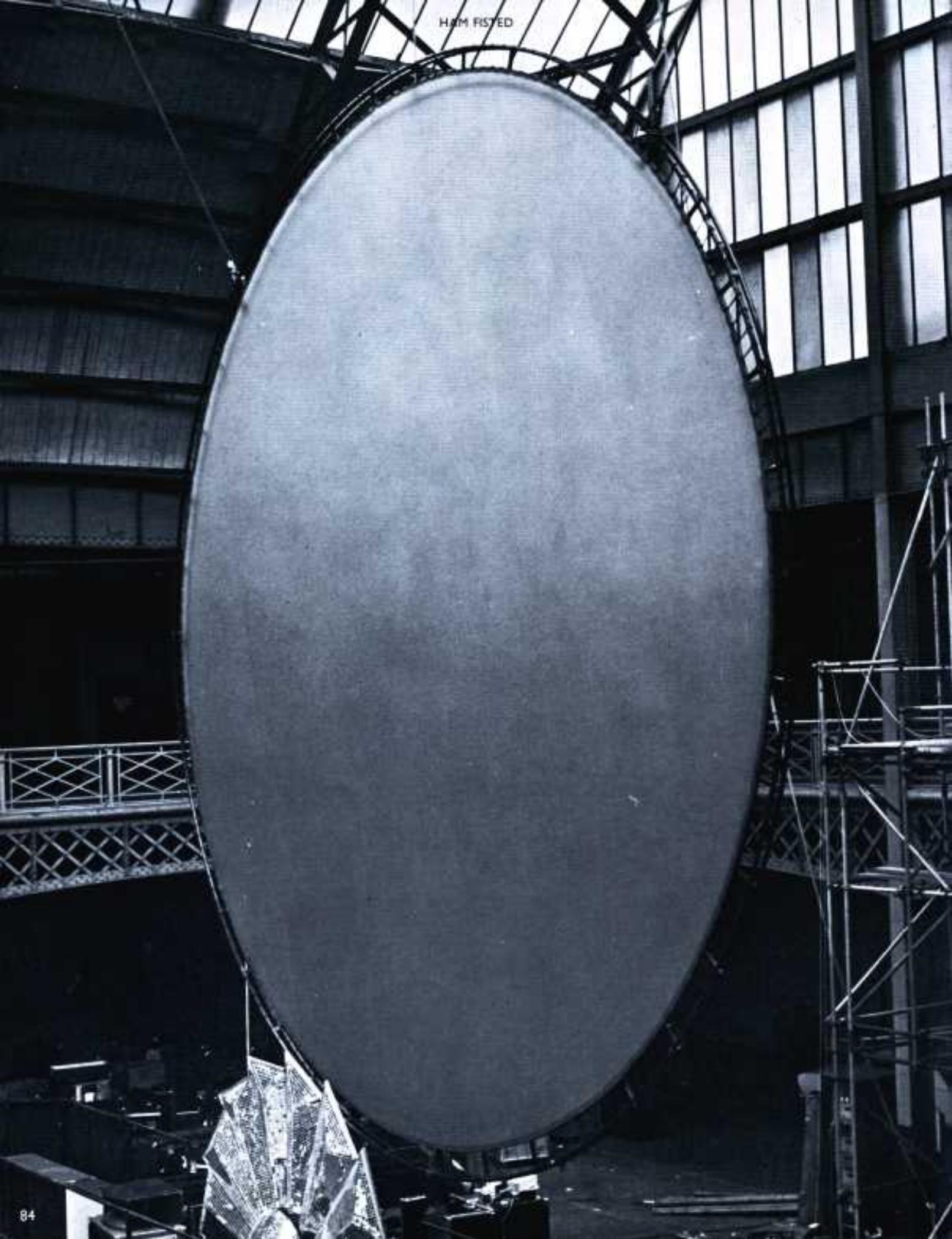
4. LIGHTS:

3 phase 4 wire plus earth (each phase 240 volts); 200 amps per leg; Brought to below the stage (stage right).

5. HYDRAULIC MOTORS:

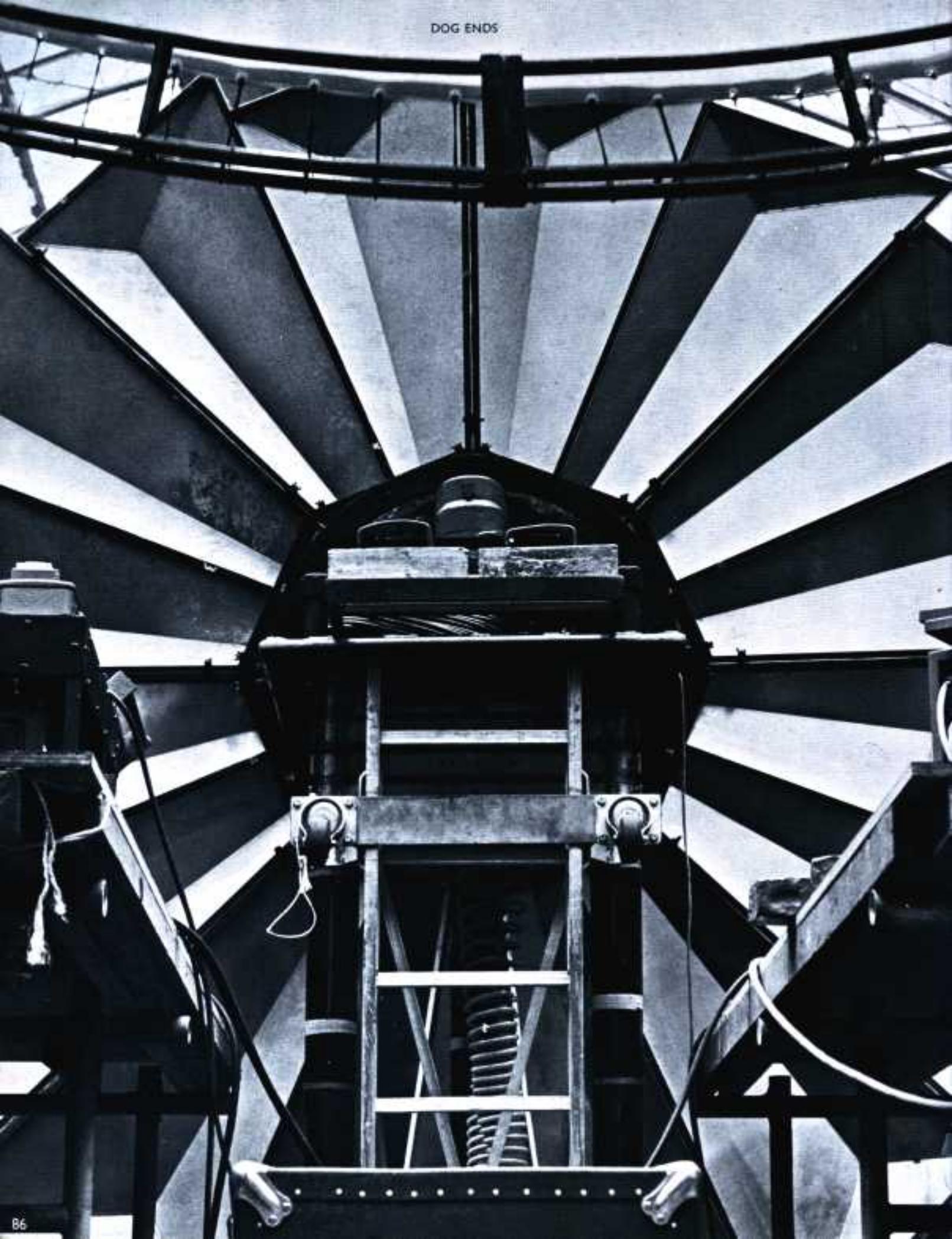
3 phase 4 wire and earth (each phase 240 volts); 60 amps per leg; Brought to below the stage (stage right).

*These details vary according to building.



BLACK SHEEP OF THE FAMILY

DOG ENDS



ALL ANIMALS ARE EQUAL—BUT SOME ARE MORE EQUAL THAN OTHERS.

THIS BOOK DESIGNED BY HIPGNOSIS HOLLYHEAD
ILLUSTRATION AND GRAPHICS BY HOLLYHEAD NTA
STUDIO ASSISTANT ALWYN CLAYDEN

THE EVENT PHOTOGRAPHY BY HOWARD BARTROP
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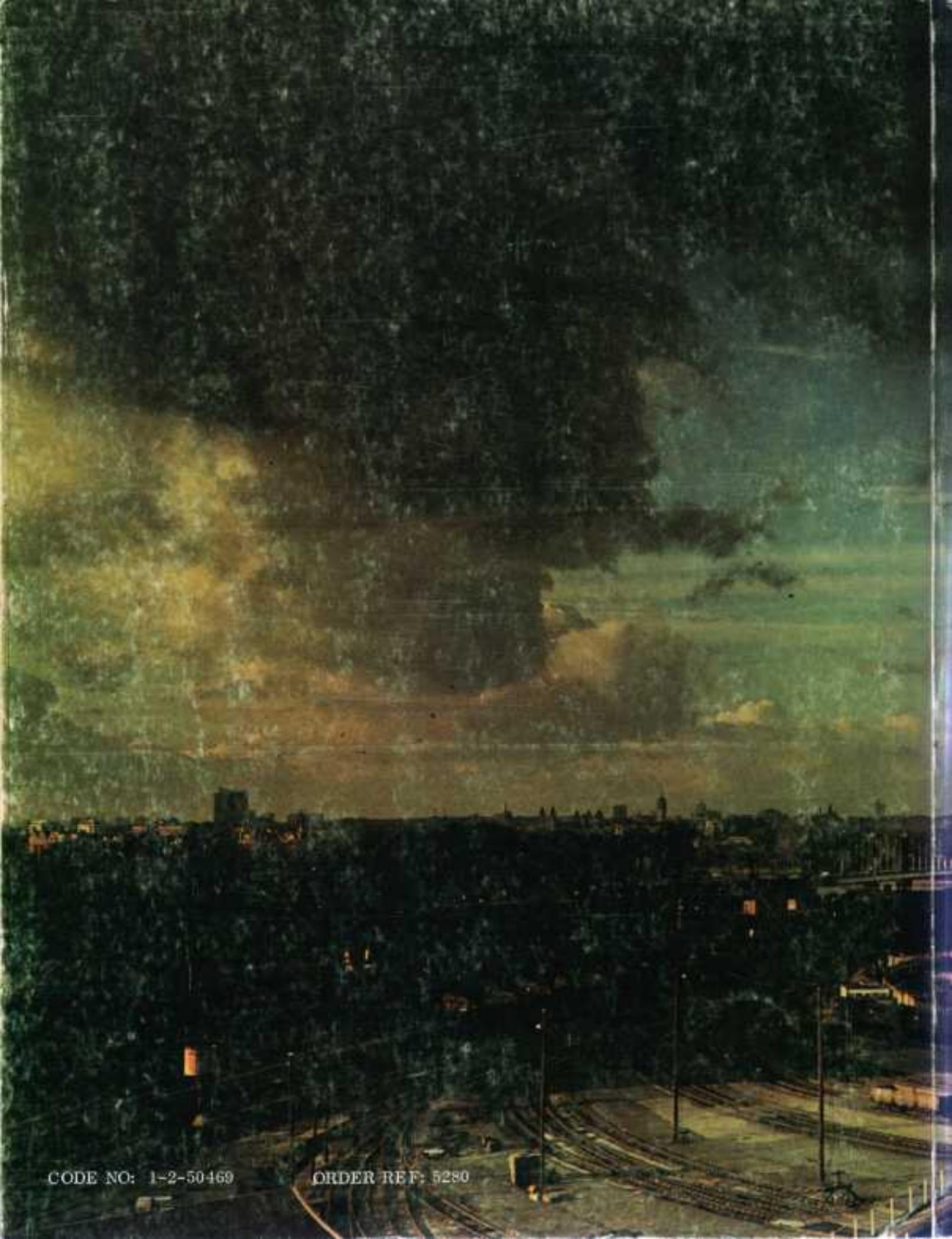
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